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ALLAN HOLDSWORTH

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Their majestic hit tabbed for electric and acoustic guitar

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Guitar Techniques

ON THIS MONTH'S CD

WINTER 2004 – all this transcribed inside!

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3. One-Minute Lick (fast)

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All tracks mastered & CD compiled by **Adam Pain**
at the Academy Of Contemporary Music except
Tracks 2-3, 17-29 and 51-69 mastered by **Phil Hilborne**
Tracks 46-47, 48 and 49-50 mastered by **Martin Holmes**

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GuitarTechniques

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WINTER 2004 ISSUE 106

◆ 3 FULL TRANSCRIPTIONS ◆ 7 WORKSHOPS ◆

WORKSHOPS

NICK DRAKE

HIS LUSH ACOUSTIC STYLE REVEALED

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JAZZ WITH MARTIN TAYLOR & PETE CALLARD

Jamie Humphries takes a look at 25 great metal licks that will make an essential addition to your bag of tricks

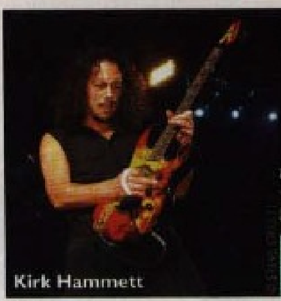
ON THE CD
TRACKS 4-6

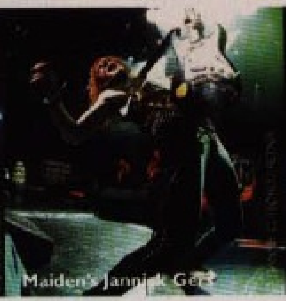
4. Introduction
5. Full track
6. Backing track

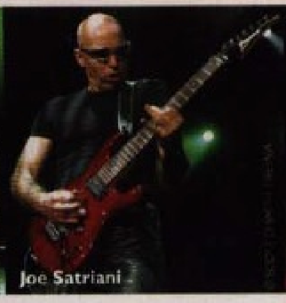
25 METAL LICKS YOU NEED TO KNOW

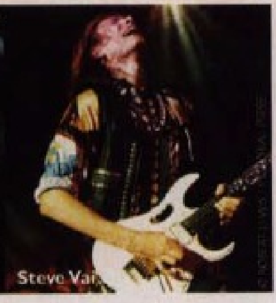
GT RATING
MODERATE/HARD

Helps improve your:
- Metal phrasing
- Legato playing
- String skipping
- Tapping
- Alternate picking
- Gurning!


Kirk Hammett


Maiden's Jannick Gers


Joe Satriani


Steve Vai

Following on from Guthrie's excellent 50 Blues licks feature, this month we take a look at 25 metal ones. The following licks combine many of the different techniques associated with rock and metal guitar. The licks have been grouped as picking, legato, tapping and sweep picking.

Whereas blues pretty much relies on the I-IV-V progression, metal does not have any set formula, so for the purpose of this lesson I have provided a generic metal style riff to give you a point of reference for each lick. The riff is in E minor, so I have included licks based around several different E minor scales that are relevant to this style. These include E minor pentatonic:

E,	G,	A,	B,	D	E
I	b3	4	5	b7	I

The E blues scale:

E,	G,	A,	Bb,	B,	D,	E
I	b3	4	b5	5	b7	I

E Aeolian, or the natural minor scale:

E,	F#,	G,	A,	B,	C,	D,	E
I	2	b3	4	5	b6	b7	I

And finally the E Harmonic minor scale:

E,	F#,	G,	A,	B,	C,	D#,	E
I	2	b3	4	5	b6	7	I

Other common scales also used in this style include Dorian, Locrian and Phrygian Dominant. I've not used these scales in this feature, but you should consider them when coming up with your own licks.

I have also not gone mad with the tempo, so that everyone can have ago. As the tempo clocks in at 120 bpm, for some of the more experienced guitarists the 16th notes may be quite easy, but this will not be the case with the 16th note triplets and 32nd notes! With all of the licks makes sure you practise them at a slower tempo to start with, so that all of the notes ring clear.

To have a bit of fun with this lesson, I based all these licks around some of the key players in metal, so imagine all of your favourite guitarists getting together for a metal jam! Anyway, I hope this selection inspires you and finds a way into your own playing. Make sure you have a go at coming up with some of your own ideas too. And, most of all, have fun! **GT**

IRON MAIDEN

TRACK RECORD
METAL THROUGH THE AGES

It would be impossible to list all the great metal albums from the past 30 years here, but some essential records include Piece Of Mind by Iron Maiden, Malmsteen's Rising Force, Steve Vai's Passion And Warfare, Surfing With The Alien by Joe Satriani, Metallica's Master Of Puppets or Ride The Lightning, and King Of Clubs by Paul Gilbert. For more recent metal, you can't go too far wrong with the likes of Opeth, Slayer. Arch Enemy, Deftones, or some of Korn's earlier recordings.

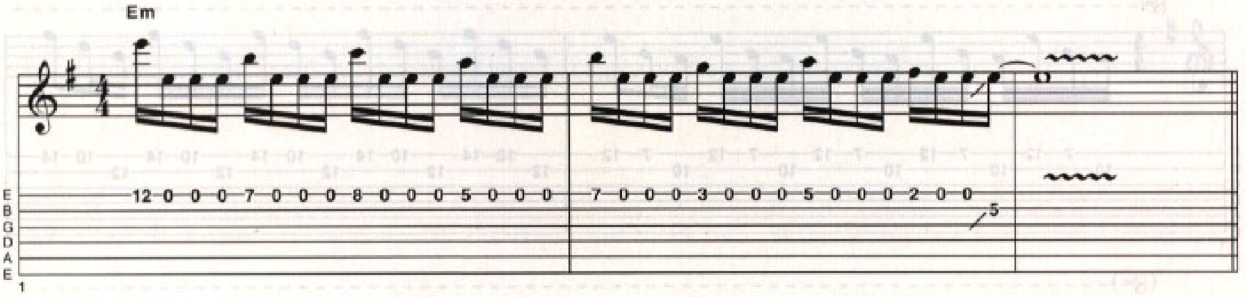
SOUND ADVICE
PEDALS TO THE METAL

Ideally you want a hollow-body archtop guitar with a soft, clean tone... Ha ha, got you going! Actually there's no real 'metal' tone as such – all these players use variations on the high-gain theme. But as a rule the most convincing big rock tones come when power amp volume is mated to preamp gain, either from the amp itself or from an overdrive pedal. So, set the amp's volume as loud as possible, then crank up the gain (or the pedal's gain) until the sound is both powerful and smooth. Watch the bass (5), but keep the middle up (7) and add treble to taste (try 7 to start). Now rock!

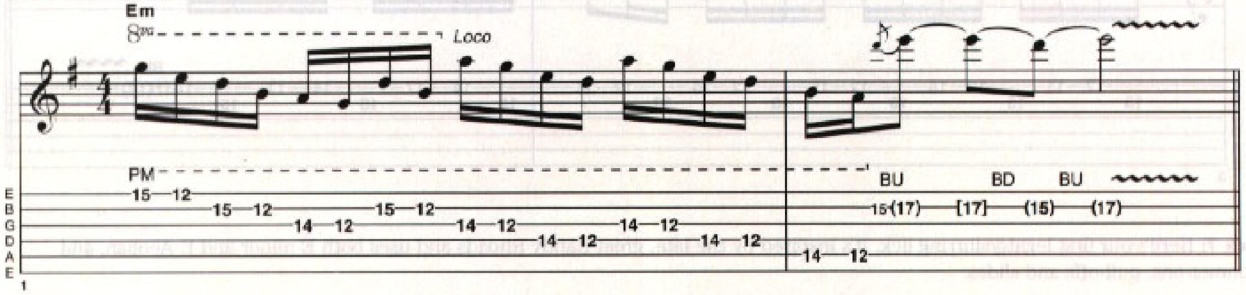
YOUR GT TUTOR
JAMIE HUMPHRIES
See p9 for more info on all the GT tutors

25 METAL LICKS

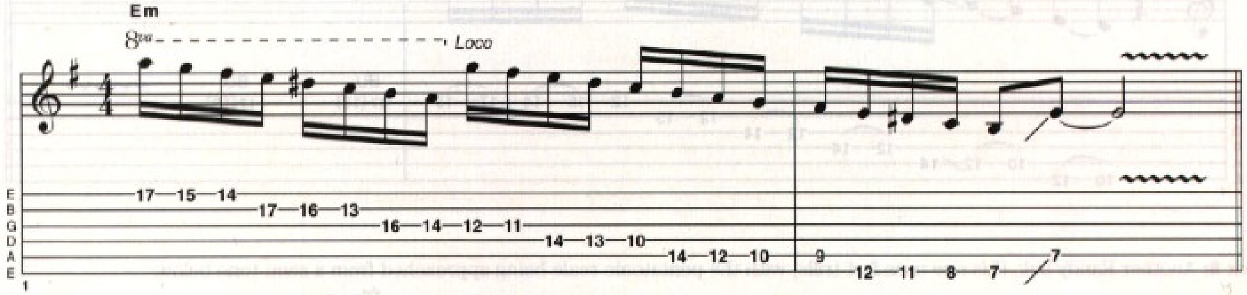
Lick 1: Here's an alternate-picking lick based around the E Aeolian mode, and pedals off the open top E string (ie, the top E remains static against the moving notes). This lick is in the style of those Iron Maiden boys.



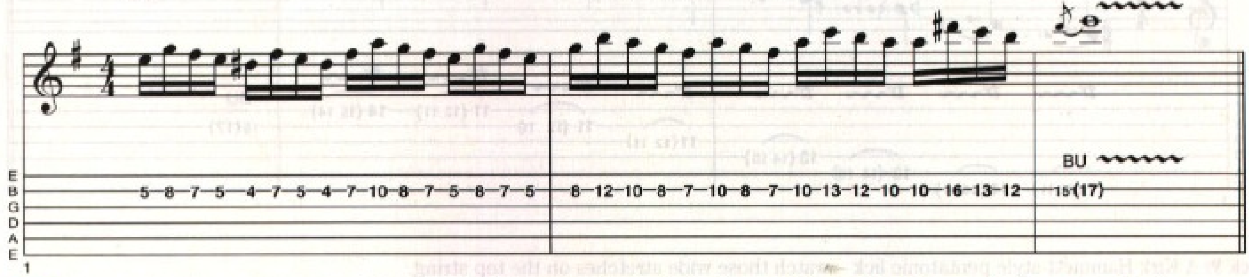
Lick 2: Another alternate-picked lick, this time from our friend Zakk Wylde; this one's based around E minor pentatonic.



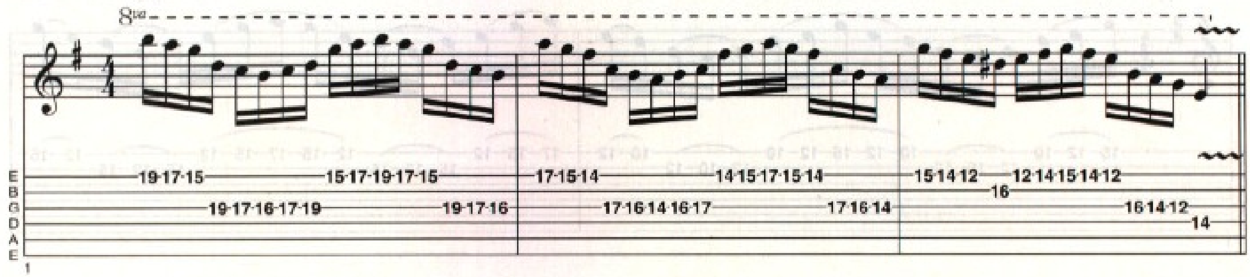
Lick 3: This one is in the style of Yngwie Malmsteen and based around his favourite E Harmonic minor – watch out for those potentially tricky position shifts.



Lick 4: Another Malmsteen-flavoured lick, this one is also based around the E Harmonic minor scale and shifts up and down on the B string.

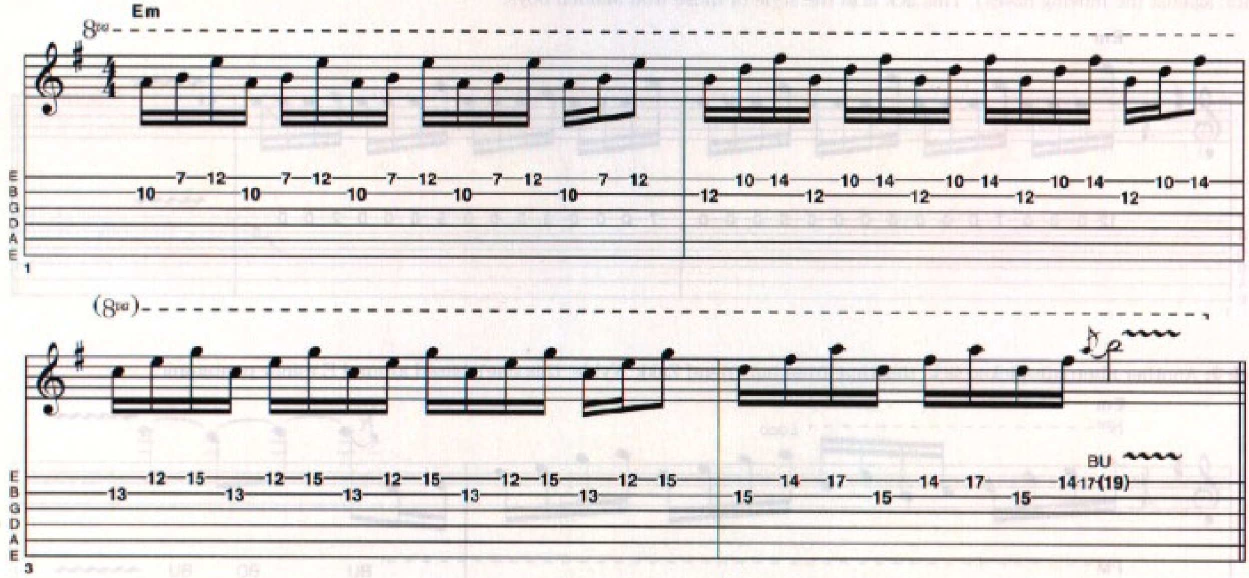


Lick 5: Here's a Paul Gilbert-style string skipping picking figure using both Aeolian and Harmonic minor scale. Take care with the string skips.

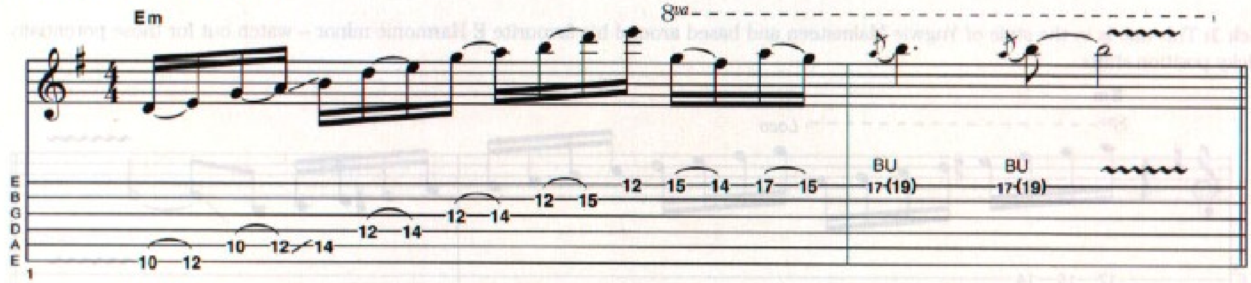


25 METAL LICKS ...CONTINUED

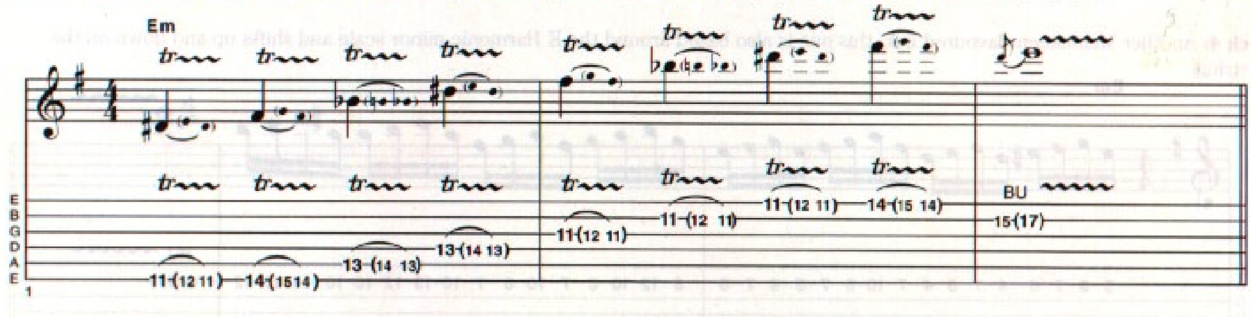
Lick 6: This one sees Zakk Wylde jumping back into the jam, with a series of picked triad arpeggios.



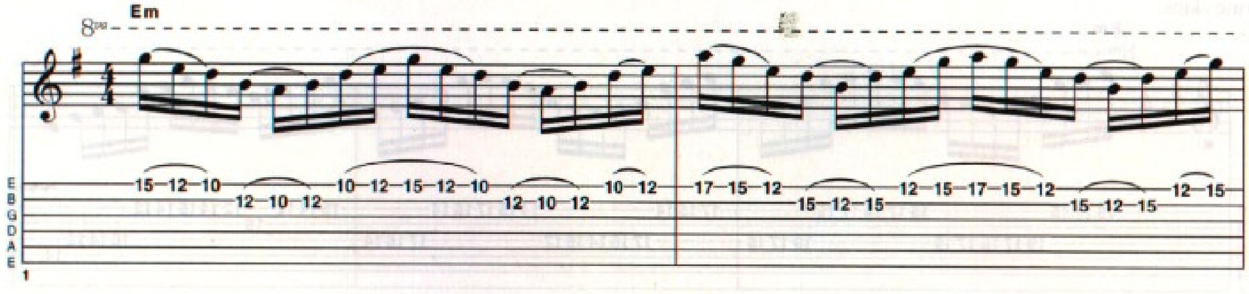
Lick 7: Here's our first legato/slurring lick. It's inspired by the late, great Randy Rhoads and uses both E minor and E Aeolian, and hammer-ons, pull-offs and slides.



Lick 8: Another Randy lick, this one uses fast trills, with the pentatonic scale being approached from a semi-tone below.

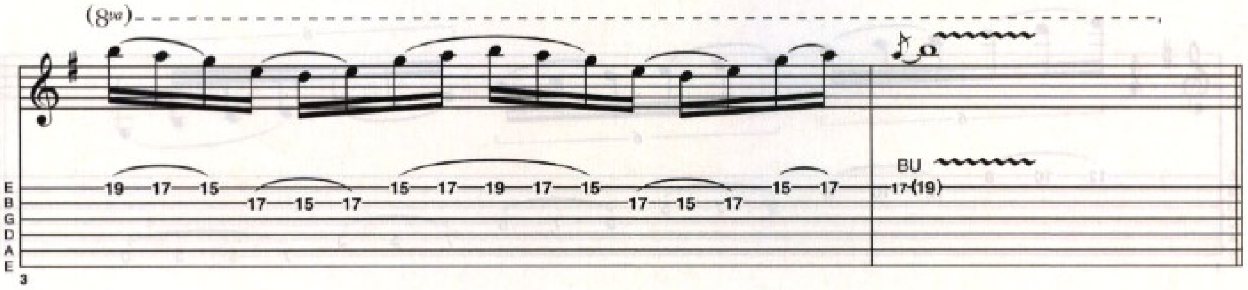


Lick 9: A Kirk Hammett-style pentatonic lick – watch those wide stretches on the top string.

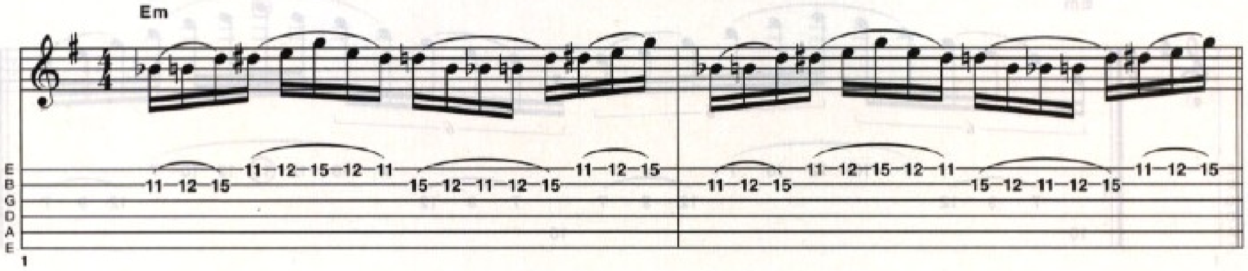


25 METAL LICKS ...CONTINUED

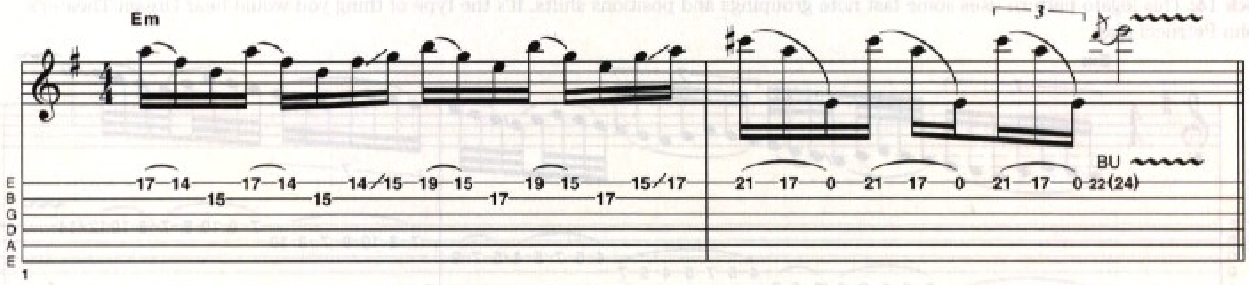
Lick 9: ...continued


(8va)
E B G D A E
3
19—17—15—17—15—17—15—17—19—17—15—17—15—17—15—17
BU
17(19)

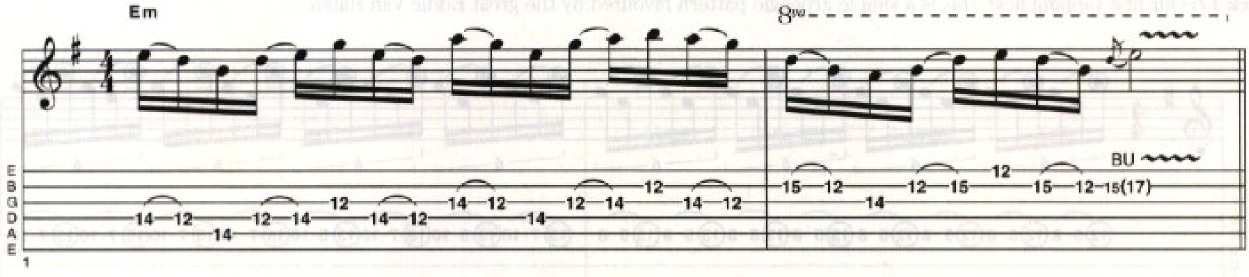
Lick 10: This is a legato pattern based around a figure used by both Van Halen and Dimebag. This lick uses the blues scale, but also includes a major 7th to enable you to hold the same finger pattern.


Em
E B G D A E
1
11—12—15—11—12—15—12—11—15—12—11—12—15—11—12—15
11—12—15—11—12—15—12—11—15—12—11—12—15—11—12—15

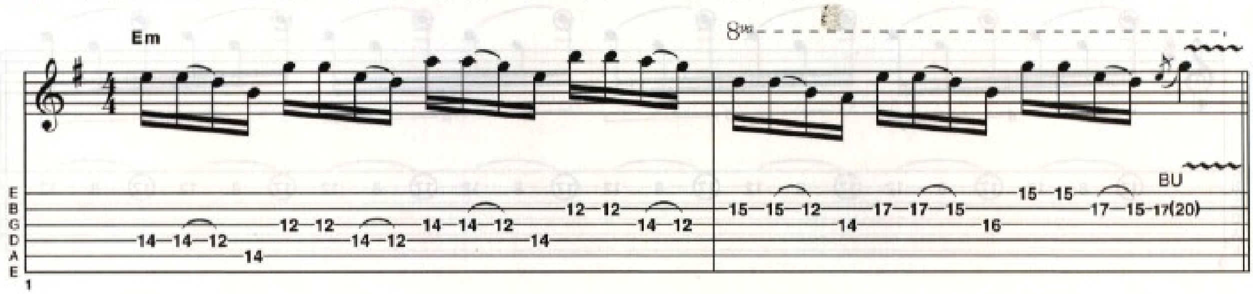
Lick 11: Here's another Hammett lick, this one using arpeggios performed with pull-offs.


Em
E B G D A E
1
3
17—14—15—17—14—15—14⁄15—19—15—17—19—15—17—15⁄17
21—17—0—21—17—0—21—17—0—22(24)
BU

Lick 12: Here's a classic Paul Gilbert slurring pentatonic pattern.

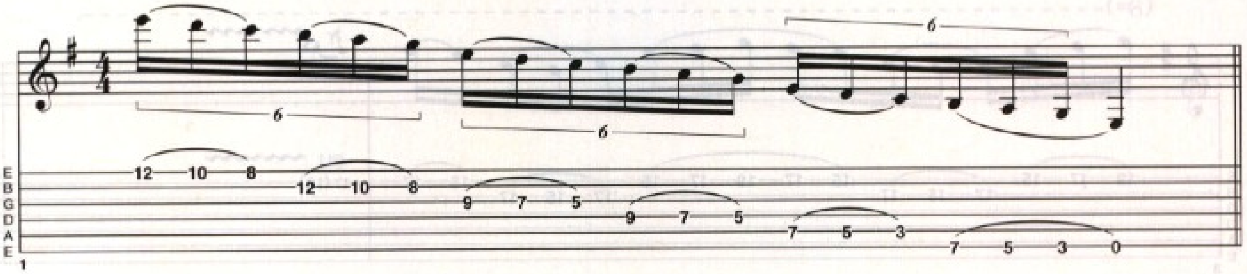

Em
8va
E B G D A E
1
14—12—14—12—14—12—14—12—14—12—14—12—14—12
15—12—14—12—15—12—15—12—15(17)
BU

Lick 13: And now Slash joins in, giving us a pentatonic pattern that includes some double-picked notes and position shifts.

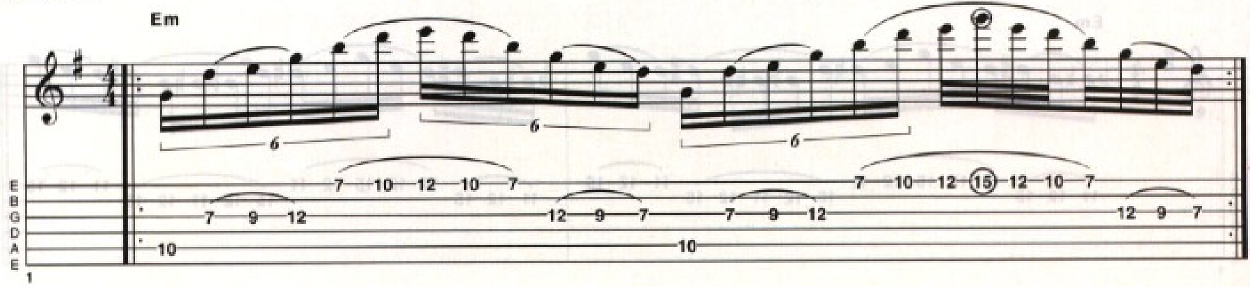

Em
8va
E B G D A E
1
14—14—12—14—12—12—14—12—14—14—12—14—12—12—14—12
15—15—12—14—17—17—15—16—15—15—17—15—17(20)
BU

25 METAL LICKS ...CONTINUED

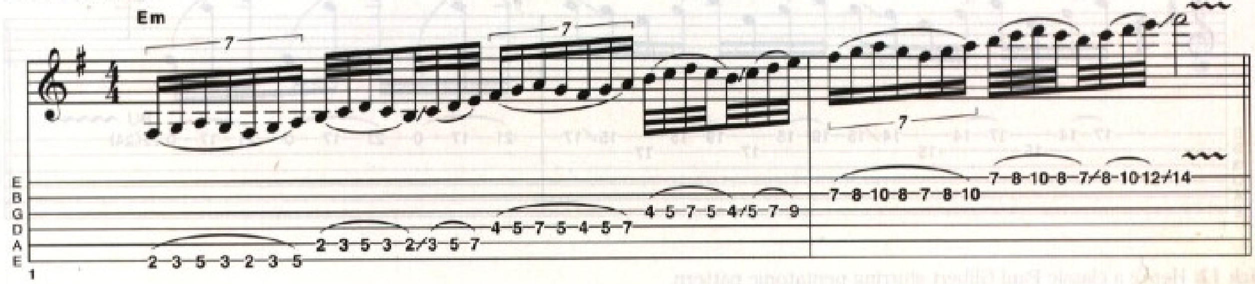
Lick 14: This one's a fast Aeolian three-notes-per-string legato pattern, used by the likes of Steve Vai and Joe Satriani.


6
6
6
E B G D A E
12 10 8 12 10 8 9 7 5 9 7 5 7 5 3 7 5 3 0
1

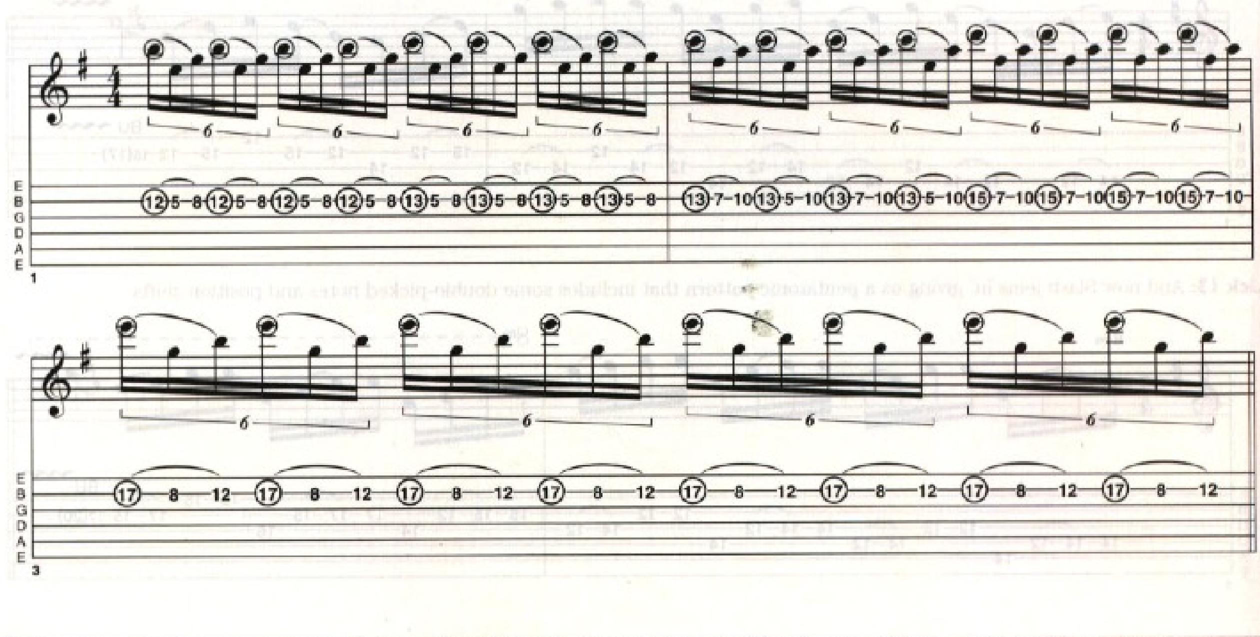
Lick 15: A tricky pentatonic string-skipping pattern courtesy of Mr P Gilbert. Check out the variations on the CD with the sliding tapped notes.


Em
6
6
6
E B G D A E
10 7 9 12 7 10 12 10 7 12 9 7 10 7 9 12 7 10 12 15 12 10 7 12 9 7
1

Lick 16: This legato pattern uses some fast note groupings and positions shifts. It's the type of thing you would hear Dream Theater's John Petrucci play.

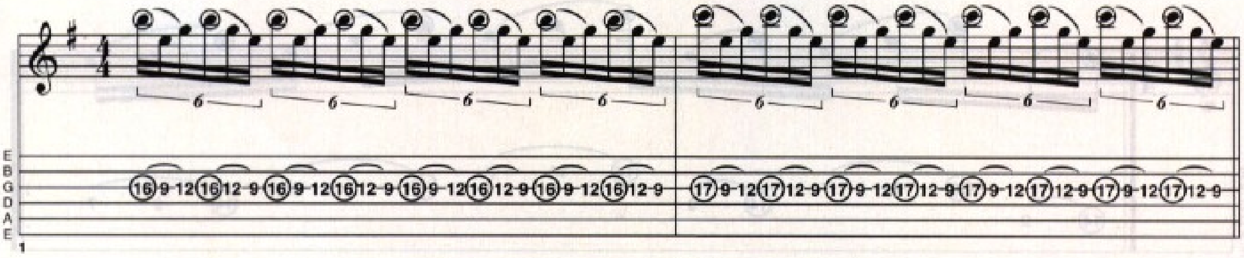

Em
7
7
7
E B G D A E
2-3-5-3-2-3-5 2-3-5-3-2⁄3-5-7 4-5-7-5-4-5-7 4-5-7-5-4⁄5-7-9 7-8-10-8-7-8-10 7-8-10-8-7⁄8-10-12⁄14
1

Lick 17: Our first tapping lick! This is a simple arpeggio pattern favoured by the great Eddie Van Halen.

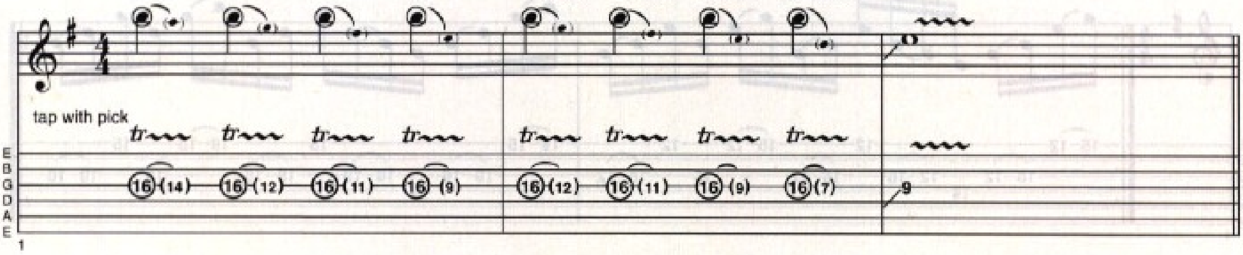

6
E B G D A E
⑫5-8⑫5-8⑫5-8⑫5-8⑬5-8⑬5-8⑬5-8⑬5-8 ⑬7-10⑬5-10⑬7-10⑬5-10⑮7-10⑮7-10⑮7-10⑮7-10
1
⑰-8-12 ⑰-8-12 ⑰-8-12 ⑰-8-12 ⑰-8-12 ⑰-8-12 ⑰-8-12 ⑰-8-12
3

25 METAL LICKS ...CONTINUED

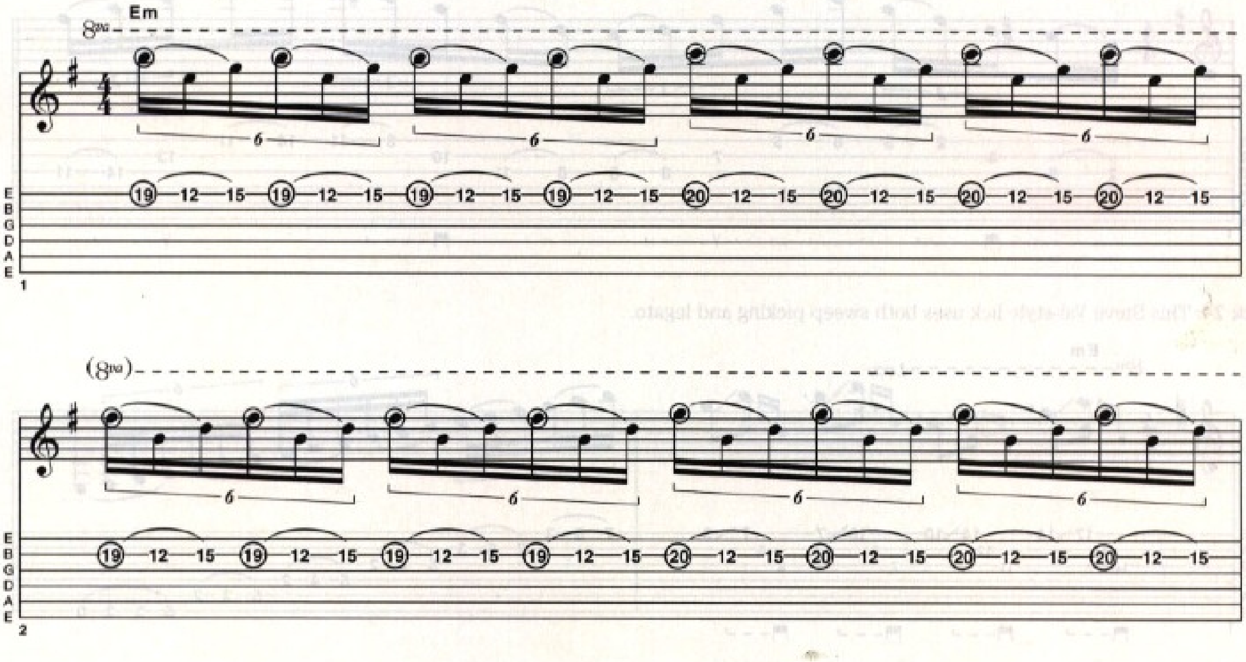
Lick 18: Here's another tapping arpeggio sequence, this time in the style of Randy Rhoads.



Lick 19: A Joe Satriani-style tapping lick that uses the edge of the pick to knock out a fast trill.

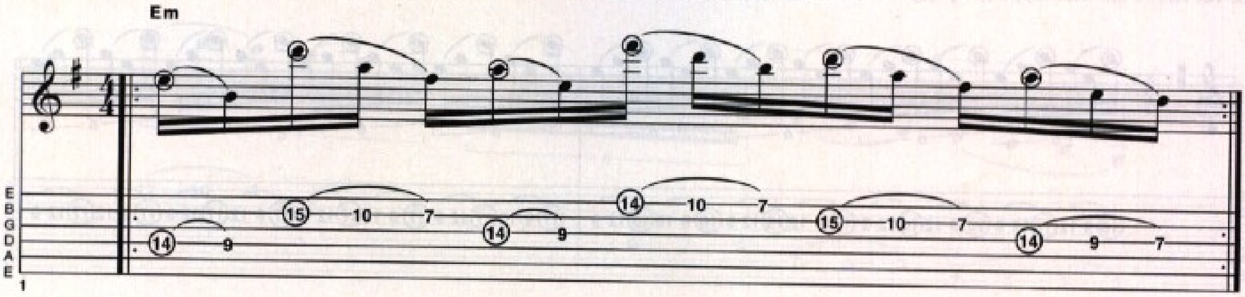

tr
tap with pick
E
B
G
D
A
E
1

Lick 20: More tapping. Here's a fast Kirk Hammett-inspired figure.

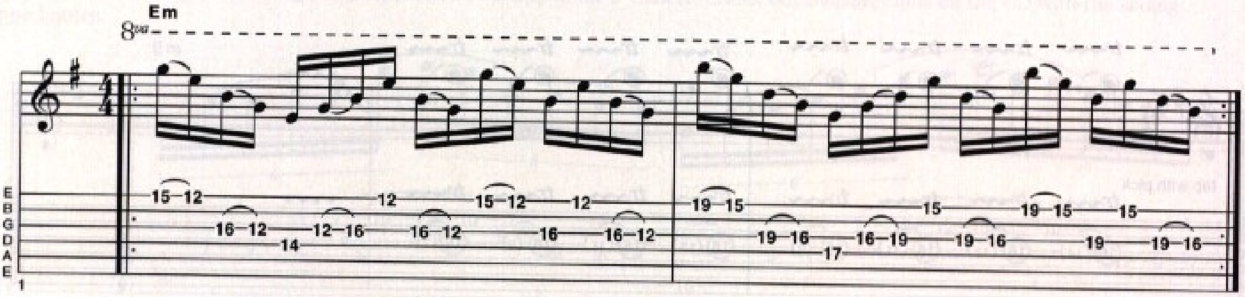

Em
8va
(8va)
6
BU
E
B
G
D
A
E
1
2
3

25 METAL LICKS ...CONTINUED

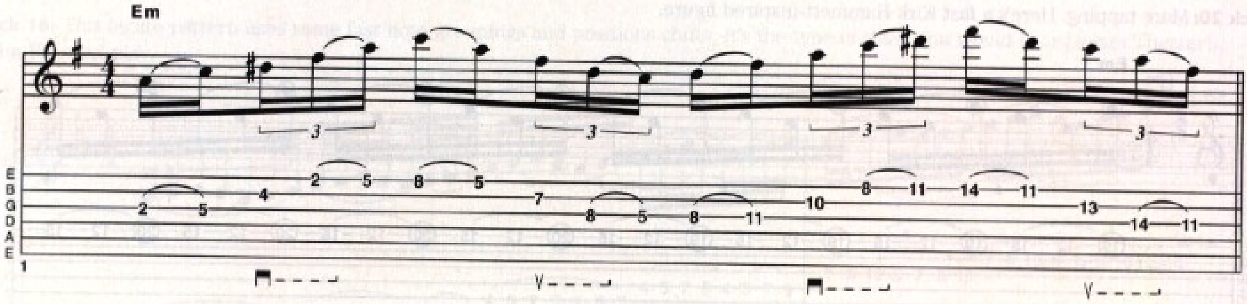
Lick 21: This one's a Steve Vai-esque string-skipping pattern that uses two tapping fingers.



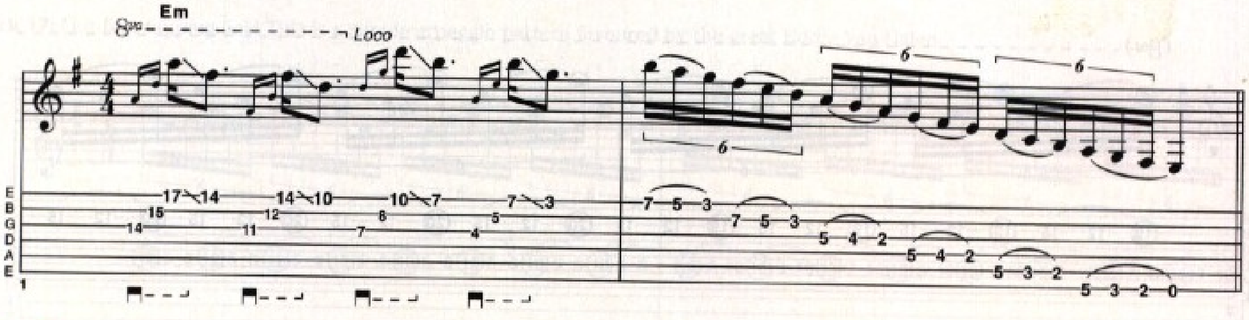
Lick 22: Our first arpeggio lick! This is typical of Pablo Gilberto and combines arpeggios with string skipping.



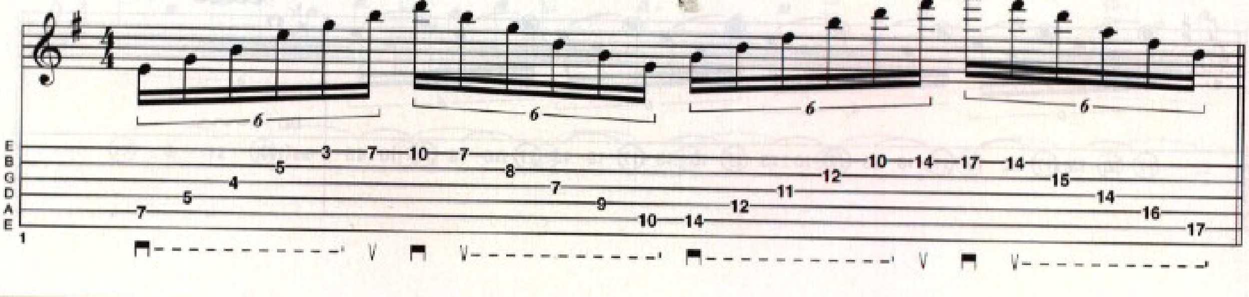
Lick 23: Here's an Yngwie-style diminished 7th sweep-picking idea.



Lick 24: This Steve Vai-style lick uses both sweep picking and legato.



Lick 25: Our final lick! This Richie Kotzen-style lick covers a lot of the neck with its connecting sweep-picked arpeggio shapes.



Time to get those lighters out for some good old stadium rock

ON THE CD
TRACKS 7-9

7. Introduction
8. Full track
9. Backing track

OZZY OSBOURNE

MAMA, I'M COMING HOME

GT RATING
MODERATE

■■■■□□□

Helps improve your:
- **Acoustic rhythms and melodies**
- **Powerchord riffs**
- **Pinched harmonics**
- **Melodic soloing**
- **Thematic development**

TRACK RECORD
ZAKK'S IMPRESSIVE ROCK CV

There are plenty of great Ozzy albums to choose from. Zakk Wylde plays on No Rest For The Wicked and No More Tears, among others, but check out the Randy Rhoads and Jake E Lee Ozzy albums too. Top choices include Blizzard Of Ozz and Diary Of A Madman (Randy Rhoads), and Bark At The Moon (Jake E Lee).
Zakk Wylde also played with the power trio Pride And Glory, whose self-titled album is worth a listen, and with Black Label Society, from whom we would recommend this year's Hangover Music Volume VI.

Following his departure from metal pioneers Black Sabbath, Ozzy Osbourne embarked on a solo career that reached unprecedented levels off success, not to mention excess.

Throughout his extensive catalogue of solo albums Ozzy has discovered some of the most revered and important guitarists in the metal genre. His first two albums showcased the talents of ex-Quiet Riot guitarists Randy Rhoads. Rhoads came about around the same period as the mighty Van Halen, but fused high-octane blues licks with classically influenced arpeggios and lines.

Following Randy's untimely death, Ozzy recruited Jake E Lee. This relationship was relatively short lived, with Jake E Lee only performing on two albums.

The late 80s saw Ozzy discover another metal giant, whose popularity keeps getting bigger. Zakk Wylde was plucked from a New Jersey bar band and placed onto the arena stages of the world at the tender age of 18. His first offering, No Rest For The Wicked, showcased Zakk's wild pentatonic runs, rabid alternate picking and squealing pinched harmonics.

Although Wylde has embarked on several solo projects, the southern flavoured Pride And Glory, and the Sabbath-esque Black Label Society, Zakk is Ozzy's longest-serving guitarist. Much of his popularity is due to the fact that he manages to mix technique with melody, plus he has been known to write a rather good riff! On top of this, Zakk is also an awesome country guitarist, and a great singer too. Don't some people make you sick?!

This month's track, Mama, I'm Coming Home, is taken from the second Ozzy album that Wylde recorded, No More Tears. The track is a classic Ozzy ballad, with Wylde mixing acoustic lines with crushing power chords and a melodic southern flavoured solo. As with pretty much all of Ozzy's tunes, this track was recorded with the guitar tuned down by a semi-tone. But for the transcription and the GTCD I have kept things at concert pitch.

The track enters with a country flavoured unison bend lick performed on acoustic guitar, that uses the E major pentatonic scale:

E,	F#,	G#,	B,	C#,	E
1	2	3	5	6	1

The main acoustic figure at bar1 includes a melodic descending melody based around the E major scale:

E,	F#,	G#,	A,	B,	C#,	D#,	E
1	2	3	4	5	6	7	1

The melody is played as an arpeggio figure that includes the open B and E strings.

This section also includes some basic major, minor and sus chords diatonic to E major. The second verse enters at bar 33, with Zakk including a melodic figure based around E major, that includes long, searing bends with a rich lead tone, and haunting delays. The pre-chorus enters at bar 48, and utilises thick powerchords. Bar 51 is a great example of Zakk's signature pinched harmonics. Bar 58 includes a melodic harmony line, also based around E major. This melody is played twice during the repeat, so pay attention to the GTCD to hear when this happens. The chorus enters at bar 71, and includes more thick powerchords. This section also includes the non-diatonic C5 chord. The middle eight begins at bar 79, and includes an acoustic figure

YOUR GT TUTOR
JAMIE HUMPHRIES
See p9 for more info on all the GT tutors

SOUND ADVICE
HIT THE TARGET

Zakk Wylde is never seen without his trusty Bulls Eye Les Paul Custom, and I would imagine that it was used for this track. All of Zakk's guitars are fitted with EMG active pickups. Although Zakk is a die-hard Marshall fan, with his own signature model, I think this track was recorded with a Lee Jackson Ampeg head.
This track also features both 6- and 12-string acoustics that were also probably Gibson.

Zakk Wylde: never seen without his Bulls Eye Les Paul

© STEVE GILLETT

PROTIP

One of the main features of Zakk Wylde's style is his use of pinched harmonics. These can be quite difficult to achieve, especially on the lower strings. To perform a pinched harmonic, you have to touch the side of the picking hand thumb on the string directly after you have picked the note. To do this you must pop the pick past the string so that the thumb makes contact. Make sure that the thumb does not remain on the string, as this would result in a muted note. I would also suggest using a generous helping of gain.

> "Much of Zakk's popularity is due to the fact that he mixes technique with melody"

performed on the acoustic guitar. For the purpose of the transcription I have transcribed just the main line.

The solo kicks in at bar 86, with Zakk playing a subtle melodic solo, with hints of his southern influences. Zakk uses the E major pentatonic scale, the E major scale and its diatonic modes. The solo is based around a repeating figure with more of Zakk's searing bends and wide vibrato. The song concludes with another pre-chorus, plus a repeating chorus, and concludes with a final acoustic figure at bar 138.

OZZY OSBOURNE MAMA, I'M COMING HOME

Mama, I'm Coming Home. Words and Music by John Osbourne, Zachary Wylde and Ian Kilmister © 1991 EMI Virgin Music Ltd, London WC2H 0QY
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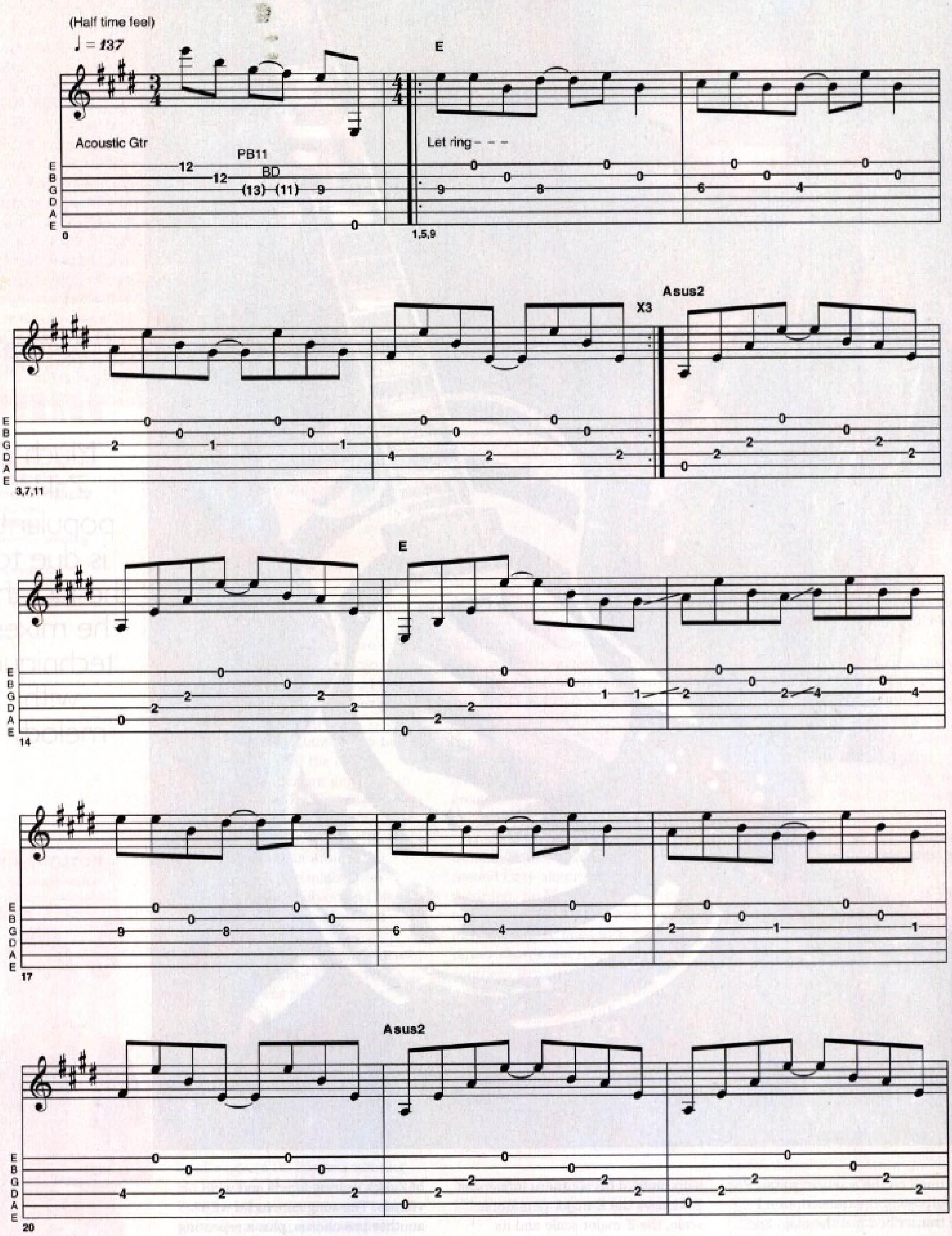
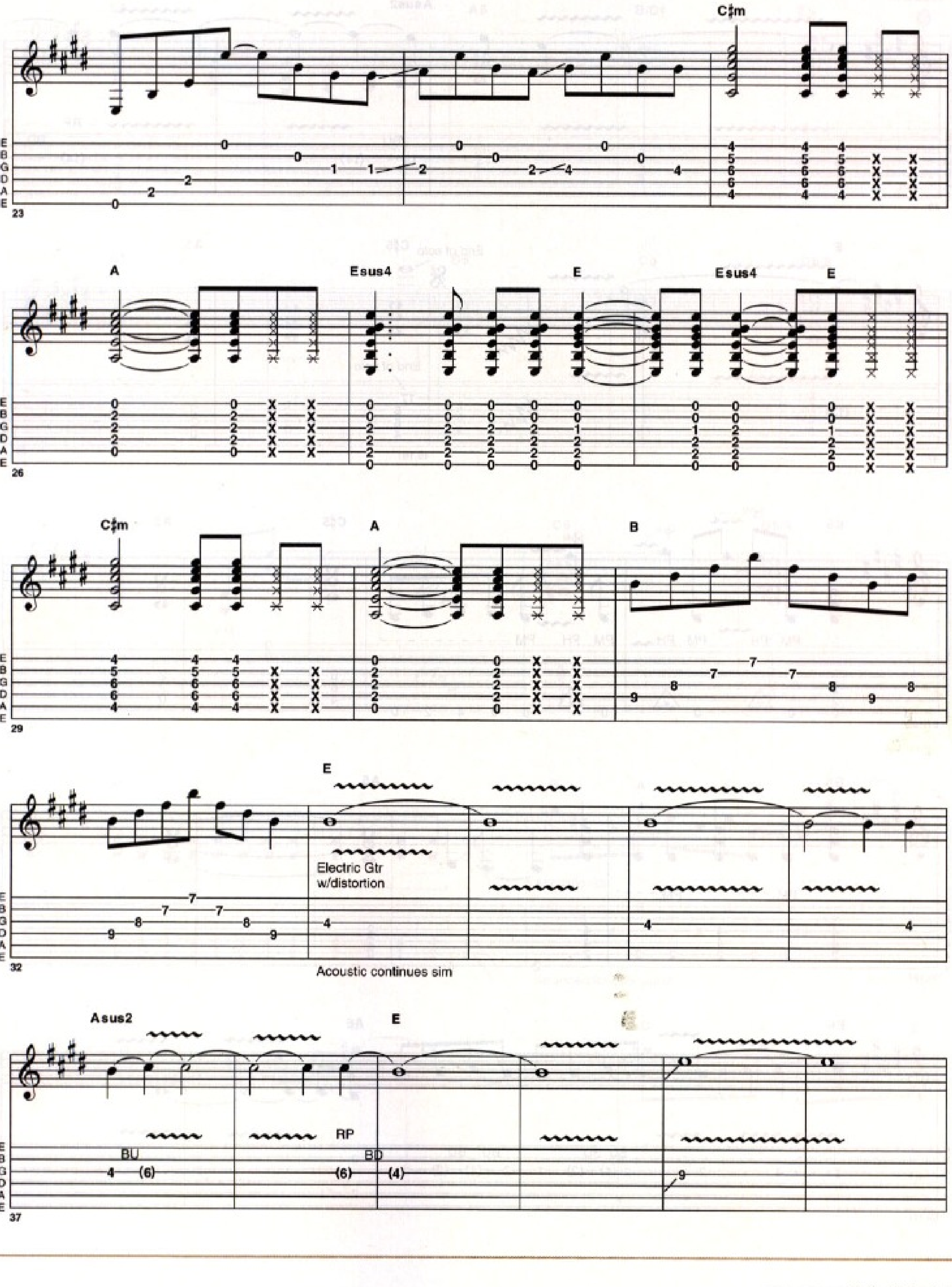
OZZY OSBOURNE MAMA, I'M COMING HOME


(Half time feel)
♩ = 137
Acoustic Gtr
PB11
BD
E
Let ring - - -
1,5,9
X3
Asus2
3,7,11
E
14
17
Asus2
20

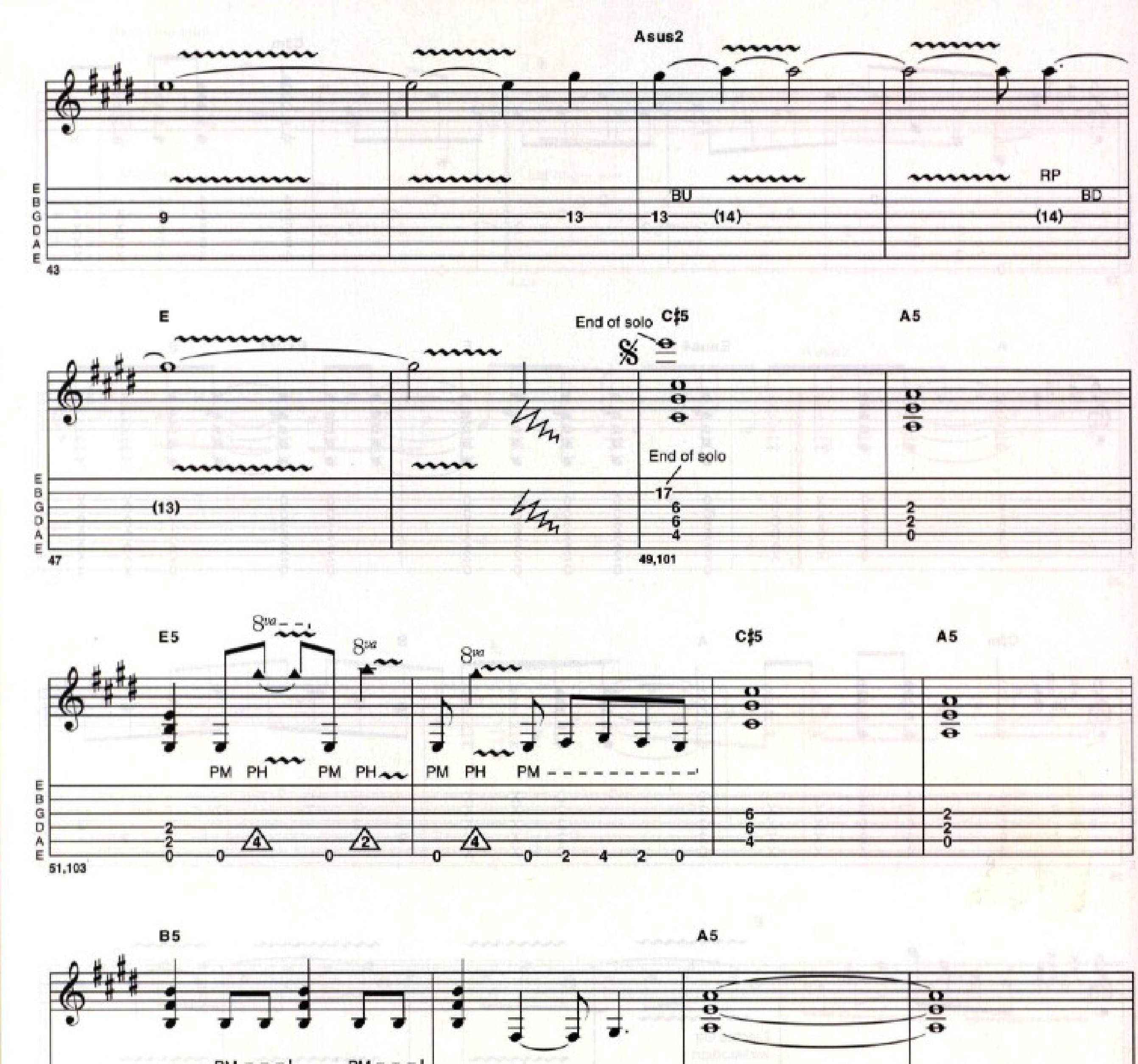
OZZY OSBOURNE MAMA, I'M COMING HOME ...CONTINUED


C♯m
A
Esus4
E
Esus4
E
C♯m
A
B
E
Electric Gtr w/distortion
Acoustic continues sim
Asus2
E
BU
RP
BD
23
26
29
32
37

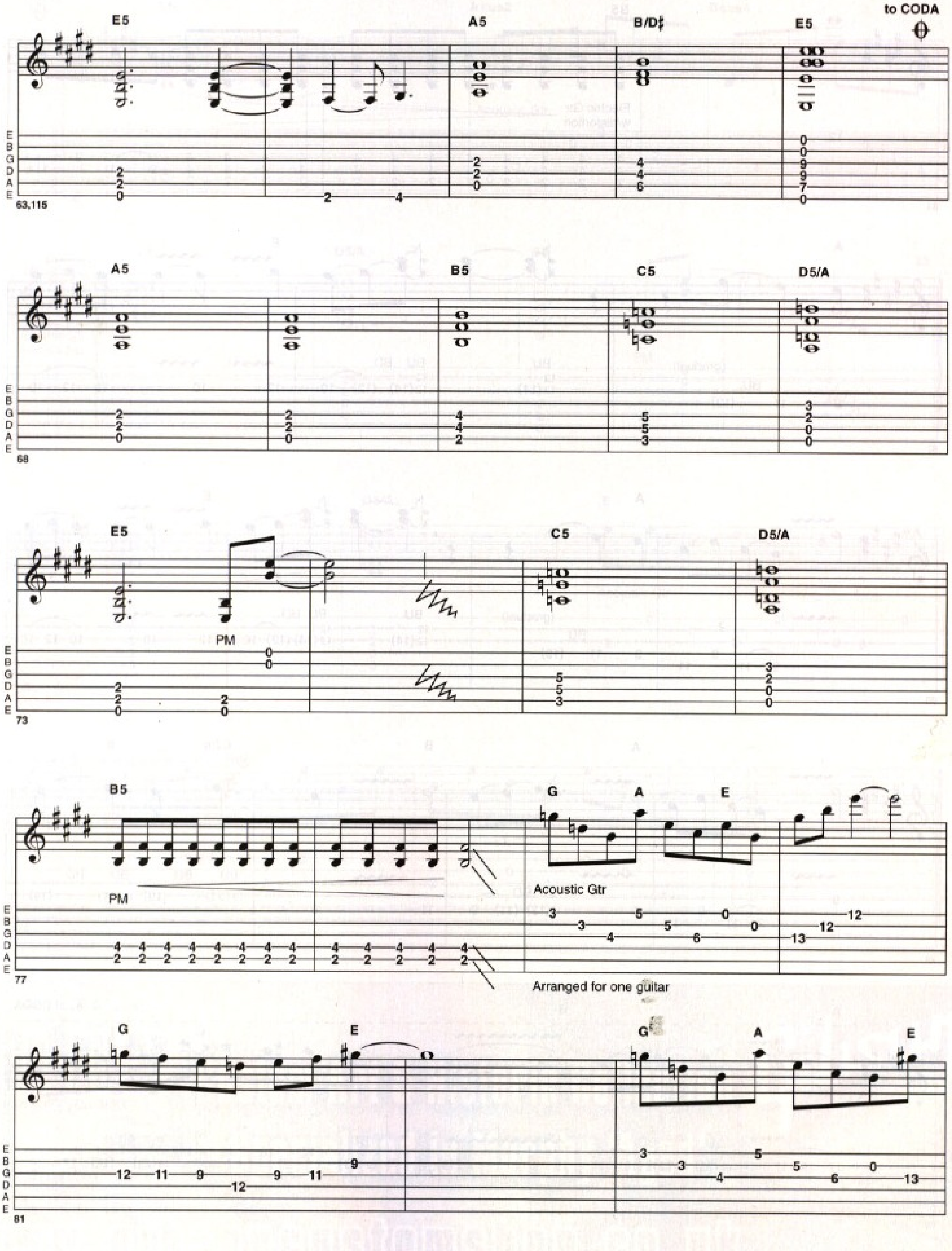
OZZY OSBOURNE MAMA, I'M COMING HOME

Mama, I'm Coming Home Words and Music by John Osbourne, Zachary Wylde [illegible] 1991 EMI Virgin Music Ltd [illegible]
[illegible] Publications Ltd [illegible] Reproduced by permission [illegible]
[illegible]

OZZY OSBOURNE MAMA, I'M COMING HOME ...CONTINUED


Asus2
BU
RP
BD
E
End of solo
C♯5
A5
E5
8va
PM
PH
B5
E5
A5
43
47
49,101
51,103
55,107
59,111

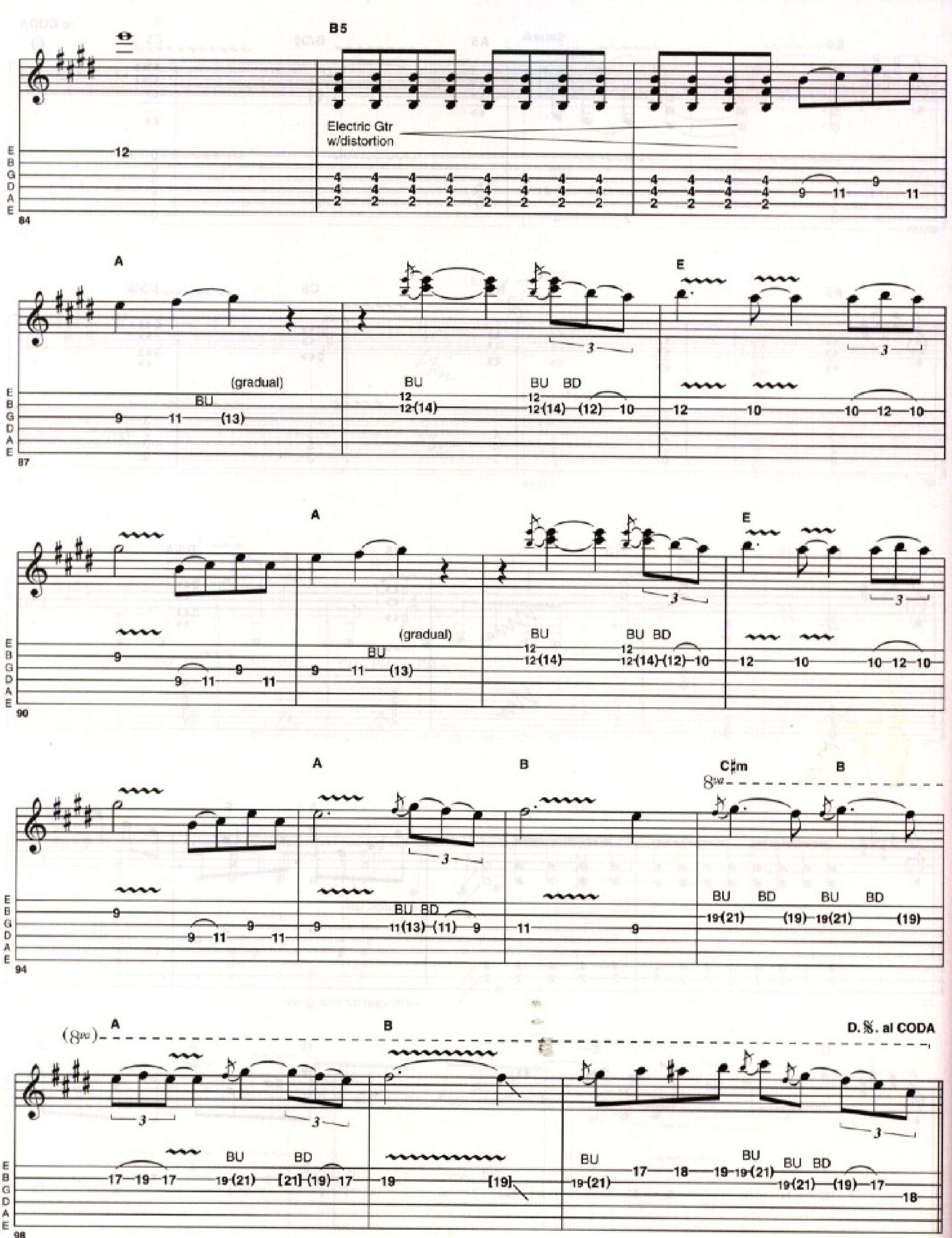
OZZY OSBOURNE MAMA, I'M COMING HOME ...CONTINUED


E5
A5
B/D♯
E5
to CODA
63,115
A5
B5
C5
D5/A
68
E5
PM
C5
D5/A
73
B5
PM
G
A
E
Acoustic Gtr
Arranged for one guitar
77
G
E
G
A
E
81

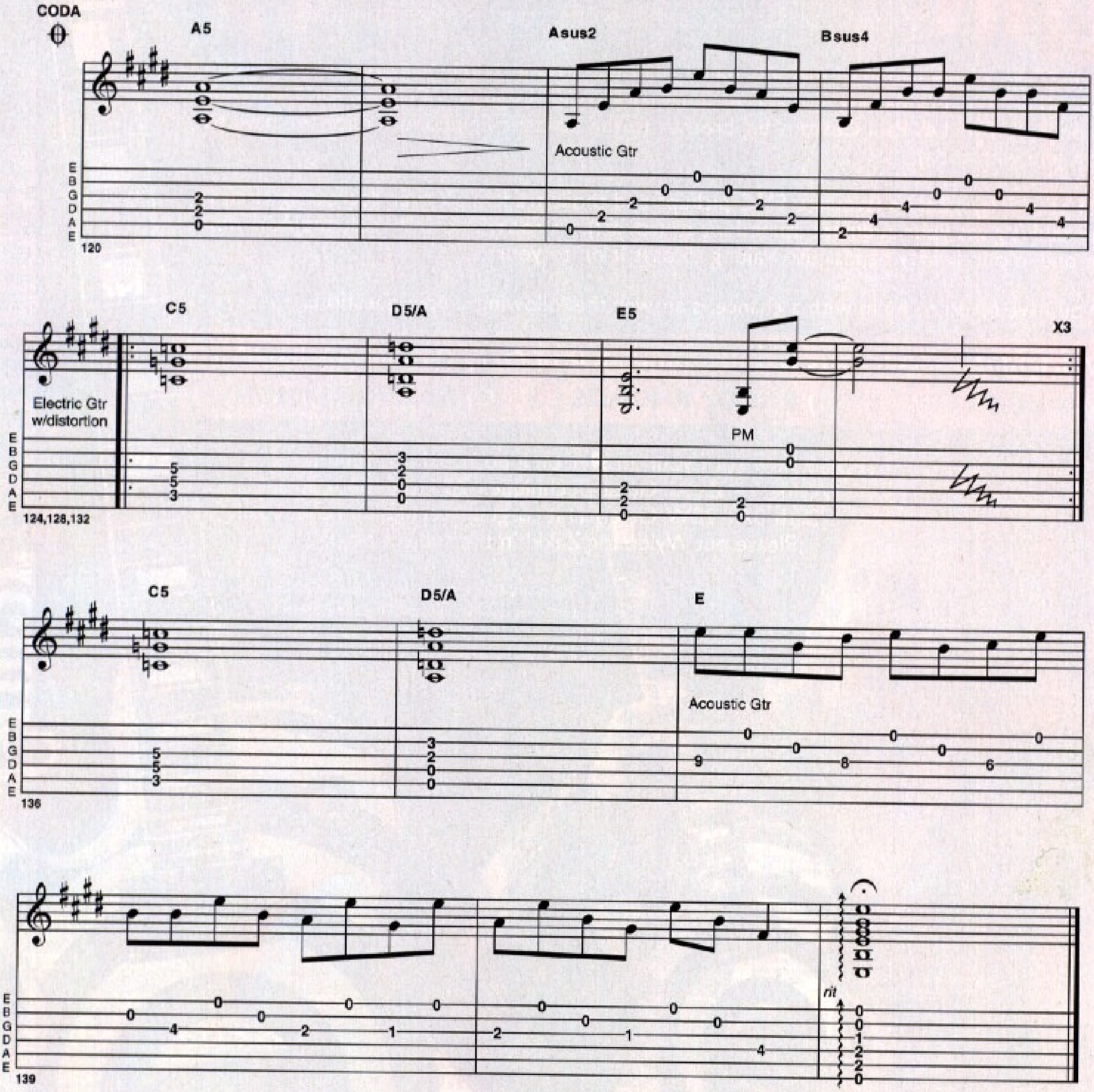
Rock

OZZY OSBOURNE MAMA, I'M COMING HOME

OZZY OSBOURNE MAMA, I'M COMING HOME ...CONTINUED


B5
Electric Gtr w/distortion
A
E
(gradual)
BU
BD
B
C♯m
8va
(8va)
D.𝄋. al CODA
84
87
90
94
98

OZZY OSBOURNE MAMA, I'M COMING HOME ...CONTINUED


CODA
A5
Asus2
Bsus4
Acoustic Gtr
120
C5
D5/A
E5
X3
Electric Gtr w/distortion
PM
124,128,132
C5
D5/A
E
Acoustic Gtr
136
rit
139

MaxGuitar
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ON THE CD
TRACKS 10-12

10. Introduction
11. Full track
12. Backing track

A morsel of vintage Clapton, taken from the debut album by the world's first supergroup

CREAM

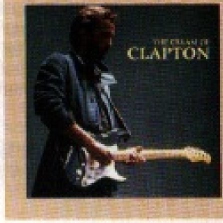
I FEEL FREE

GT RATING
MODERATE

■■■■■■■

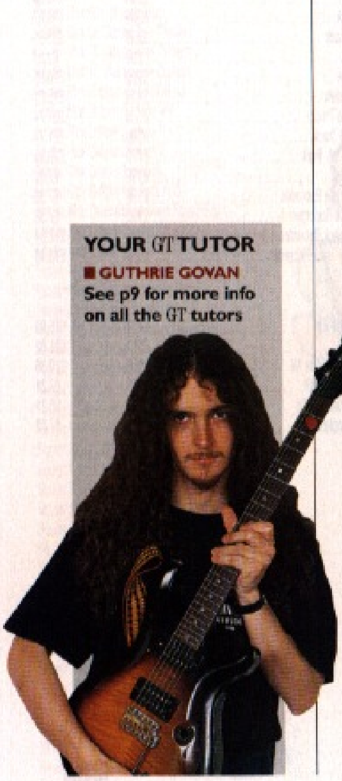
Helps improve your:
- String bending
- Vibrato
- Basic rhythm playing

TRACK RECORD GUTHRIE CHOOSES CLAPTON



If you are looking for a general overview of Clapton's output over the years, you really can't go wrong with the Cream Of Clapton compilation. However, anyone who prefers to hear Eric as an angry young man armed with humbuckers should probably stick to his 60s work. The original version of I Feel Free can be found on Cream's debut album, Fresh Cream.

YOUR GT TUTOR
GUTHRIE GOVAN
See p9 for more info on all the GT tutors



Cream were the power trio that helped catapult Eric Clapton to stardom in 1966. Also comprising Ginger Barker and Jack Bruce, the band laid the foundations for much of British blues and rock in the 60s and 70s, and I Feel Free is a fine example of their virtuosity and talent.

There are two distinct guitar parts on the original version. One comprises the slightly muffled rhythm guitar part that runs all the way through the song, while the more overdriven solo was overdubbed on a separate track. I replicated this on the full mix of the GT rendition, but the backing track has been tweaked so that you can play the solo where appropriate and revert to rhythm duties elsewhere, much as you would do if playing the track live in a power trio format.

I took the liberty of making a couple of small changes to the original arrangement. I omitted the acapella bars heard on the original after the opening E7#9 stabs, working on the assumption that very few of our readers would enjoy sitting there playing nothing for bars on end! I also invented an ending of sorts. The original fades out, but this seems like the kind of track that should end with a bang, rather than a whimper.

Let's take a quick bar-by-bar look at the transcription:

BARS 1-28

This section is all about straight-ahead rhythm playing. Your picking hand should be moving in a constant down-up-down-up motion with an eighth note pulse. I have included a couple of bars' worth of picking directions, just to give you the general idea. The chord shapes should be familiar to all but a few of our readers. The E7#9 in the first bar is a shape perhaps better known as "the Hendrix chord" (sixth fret on the D string, seventh fret on the A and G strings, eighth fret on the B string) while all the other chords can be tackled with a simple A-shaped barre chord. The E chord, for instance, can be played with your first finger at the seventh fret on the A string, while your ring finger barres over the D, G and B strings at the nineth fret. Then simply move the shape two frets down to get the D chord, or indeed five frets down for that lonesome B chord in bar 4.

BARS 29-36

On the original, the guitar only plays the first note of the tab in this section – I just thought I would add in some tab for anyone who fancies doubling the bass runs.

BARS 37-60

Cream were most commonly celebrated in their day for their long, adventurous jams onstage, but this lead break represents another side of Clapton altogether.

It is a fine example how to structure a solo within the confines of what is, essentially, a pop record. The first four bars offer a simple musical "question", which is then "answered" in bars 41-44. Bars 45-52 reiterate all of the above, which a few more ornamental twiddles thrown in to create a build-up effect. Finally, bars 53-60 offer some variations on the mini-theme first heard in bars 51-52. Take note of how a thread of continuity runs through the entire solo; that is what makes it such a memorable part of the song!

Technically, there is nothing too frightening going on here, so you can concentrate on trying to add your most convincing vibrato to those long notes. Note the sweet sound yielded by the pre-bent note in bar 43.If you go to the trouble of fretting a note one fret too low and then bending up to compensate, you are enabling a vibrato which goes below the original pitch, as well as above it (Brian May fans will perhaps recognise this effect).

There is a rather odd-looking bend in bar 49. The simplest way for you to tackle this bar would be to fret the G string at the 12th fret and bend up a tone, but on the original, there is an additional bend or slide leading into the note, starting from the 11th fret. Try playing it both ways. The difference is really quite subtle, so if you decide to omit the 11th fret part, only the most discerning members of your audience will be able to tell!

BARS 61-68

As with bars 29-36, I have added some single notes in the tab here, for the benefit of anyone who fancies doubling the bass runs. In fact, I have a sneaking suspicion that the chords themselves in this section may originally have been played on bass.

If you are striving for a thicker sound to emulate this, try experimenting with the unusual voicing in bar 69 (the root note is the one in the middle) and see if you can make it fit over some of the preceding bars.

BARS 71-END

These bars are very similar to bars 5-28, so you should not have any trouble here! GT

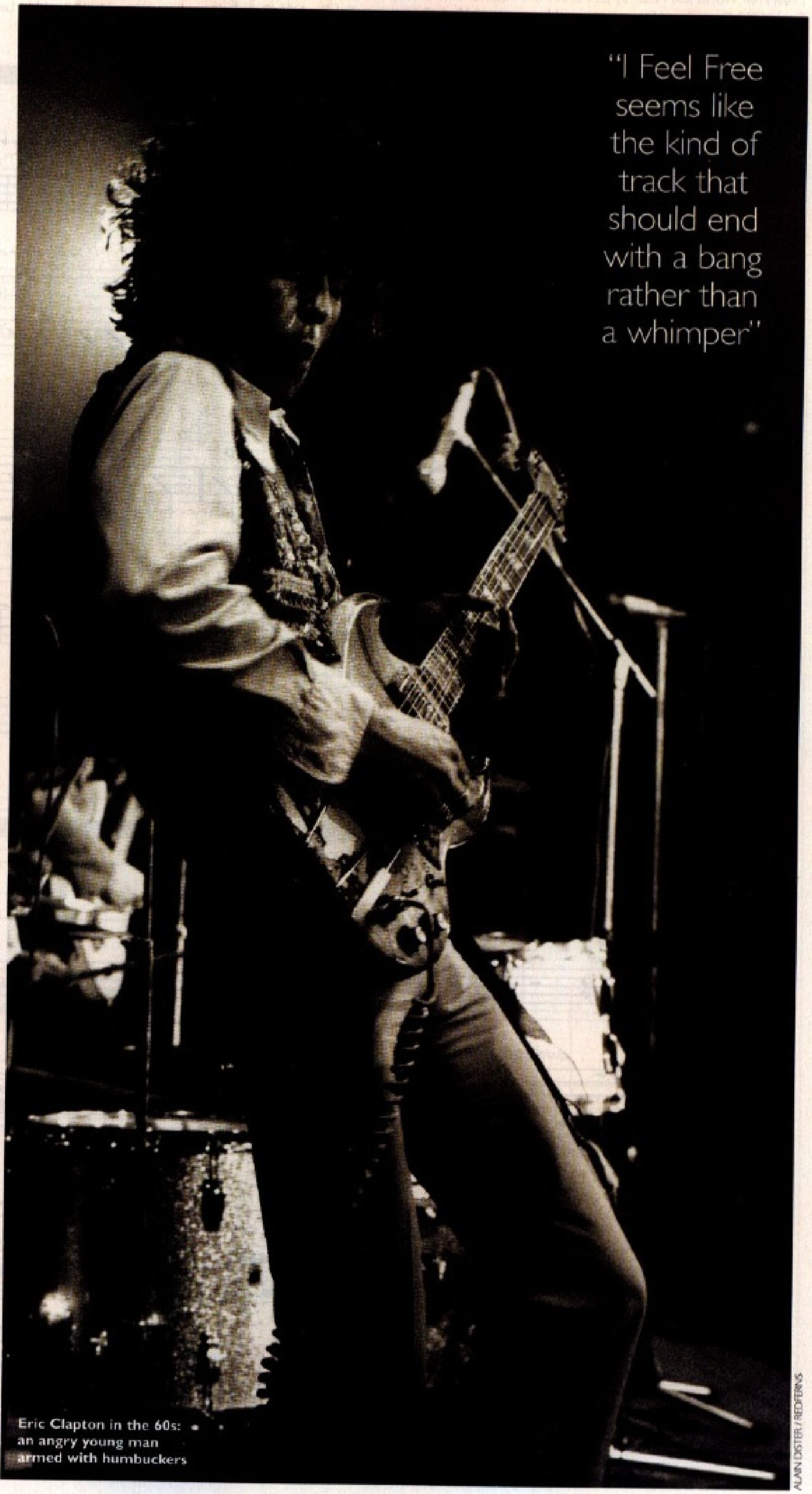
SOUND ADVICE

WOMAN TONE & OTHER TRICKS

During the Cream era, Eric favoured Marshall amplification and Gibson guitars. He has been pictured wielding anything from an ES-335 to an Explorer, but I suspect he used a Les Paul for this track. As is so often the case with the blues/rock transcriptions featured in these pages, the overdrive you hear on the original is largely the result of overdriven power tubes, rather than the fizzier type of gain produced by the preamp stage in more modern amps. If you can't nail the sound, you're probably not loud enough! Eric was particularly partial to the so-called 'woman tone' which results from winding the tone control down on a humbucker-equipped guitar. I always think of this as a trick which works best with the bridge pickup, but on this track I believe the rhythm part and most of the lead work was recorded on the neck pickup with the tone rolled down. You will hear a distinct change of tone at the end of the solo (bar 56), when Eric flicks to the bridge pickup with the tone control set all the way up to 10. GT readers often write to us with requests for more specific amp settings, but this track is a good example of something where the required tone comes more from the controls on the instrument itself.

For the GTCD rendition, I used a 60s SG with P90s, so the tone is a little thinner than on the original – I just thought it might be preferable to use the right kind of guitar with the wrong pickups, rather than vice versa! The neck pickup tone control was on about 3, everything else was wound up to 10 – though I backed the neck pickup volume down for rhythm parts.

> "I Feel Free seems like the kind of track that should end with a bang rather than a whimper"



Eric Clapton in the 60s: an angry young man armed with humbuckers

ALAIN DISTER / REDFERNS

Rock

CREAM | FEEL FREE

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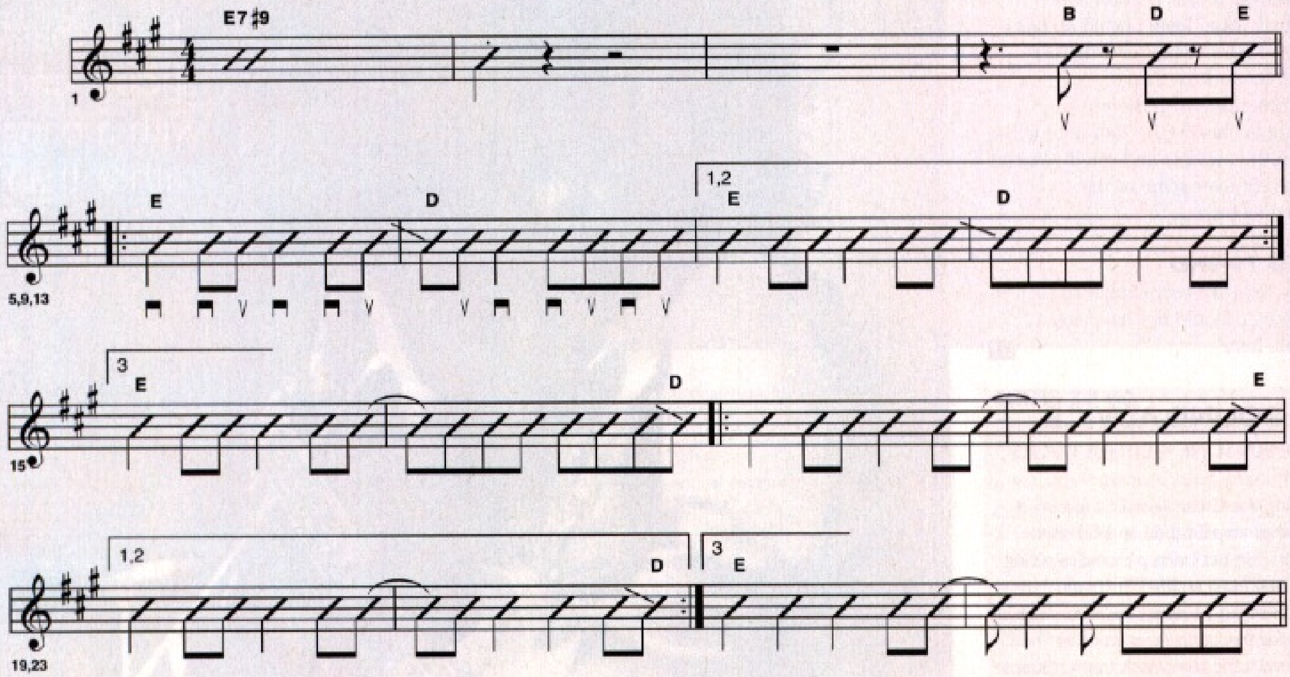
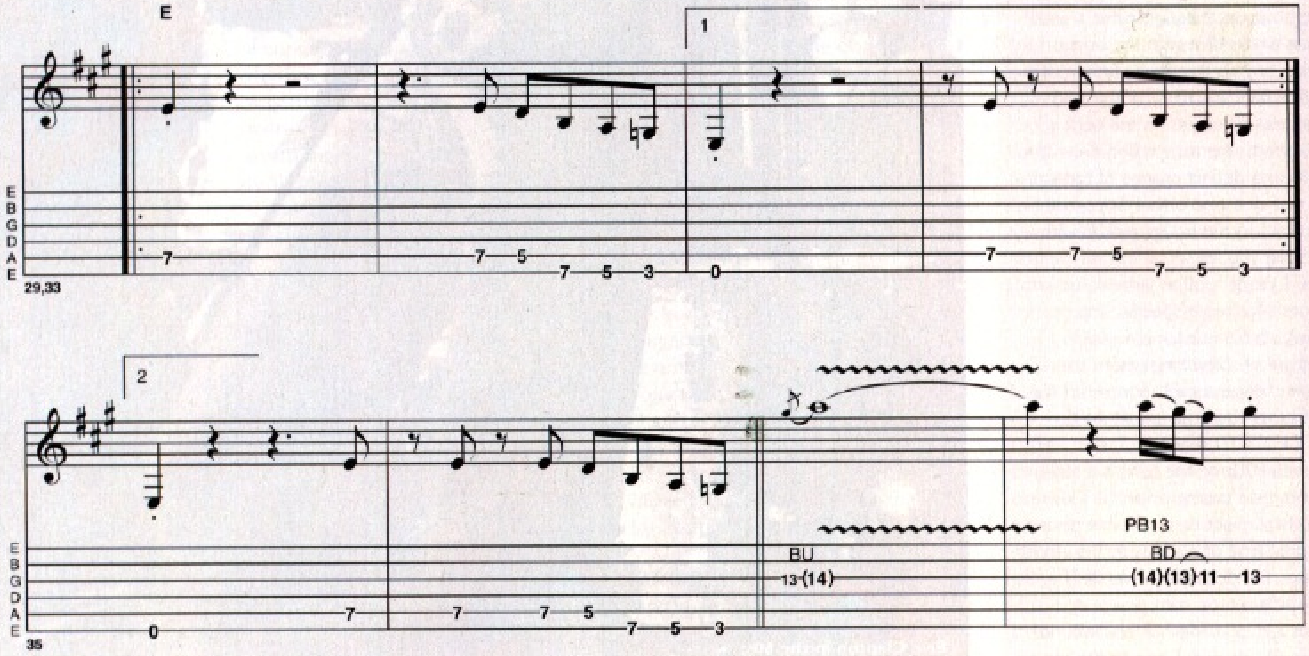
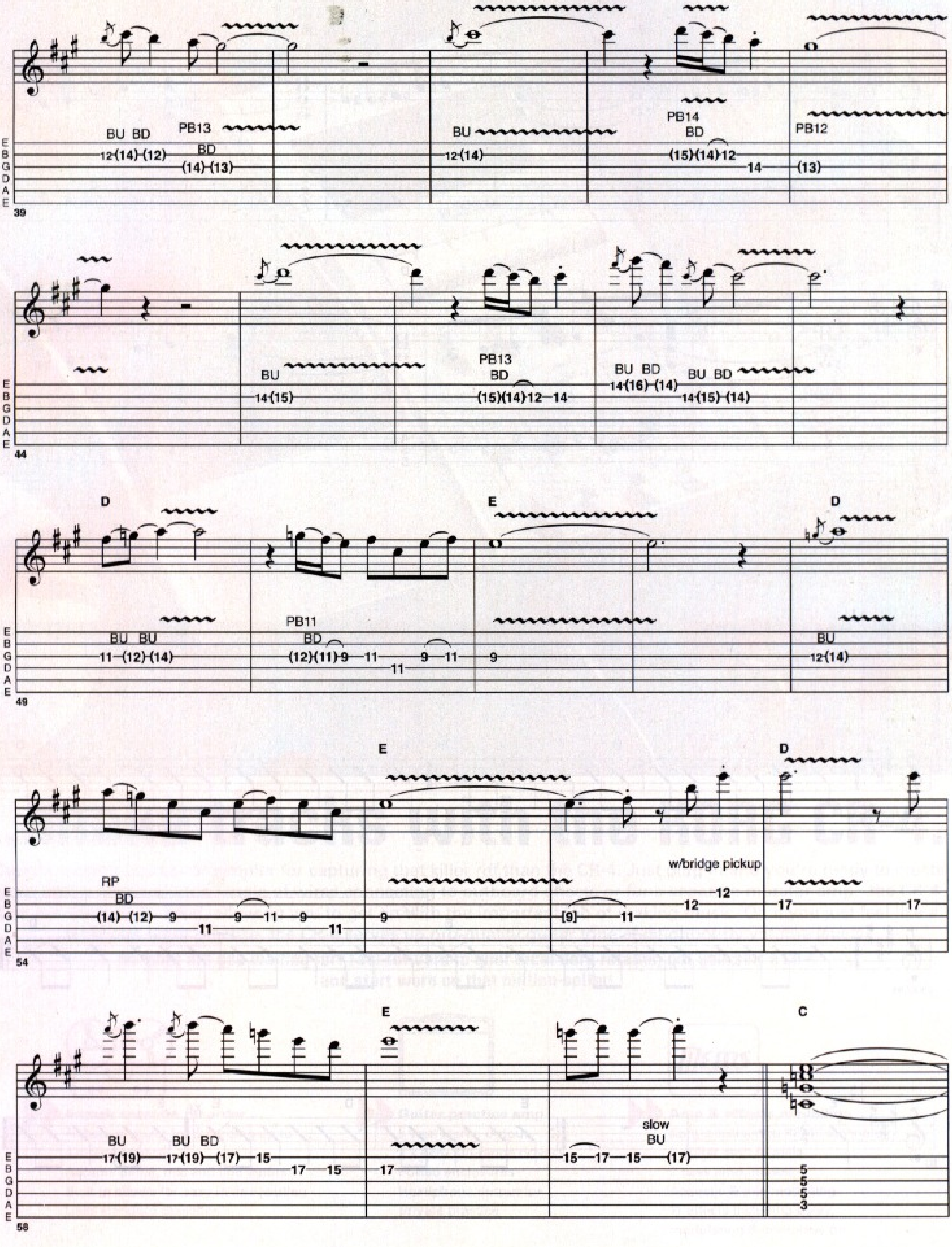
CREAM I FEEL FREE


E7♯9
B D E
1
E D
1,2
E D
5,9,13
3
E D
E
15
1,2
D
3
E
19,23

CREAM I FEEL FREE ... CONTINUED

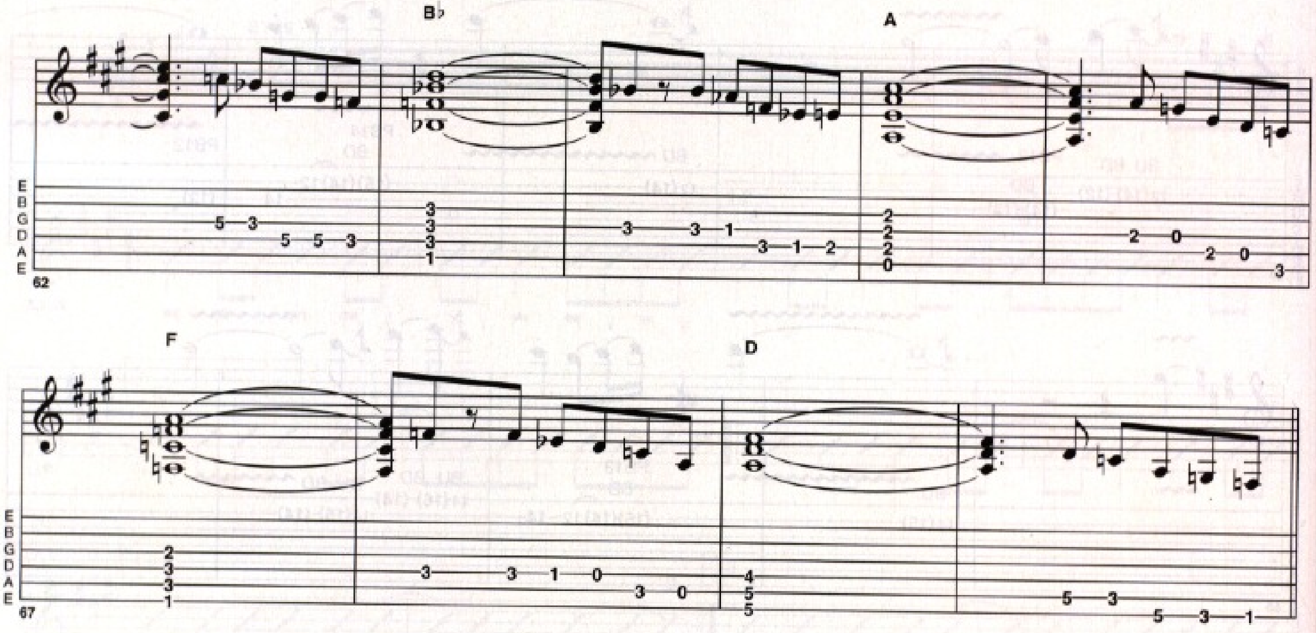

E
1
29,33
7 7 5 7 5 3 0 7 7 5 7 5 3
2
35
0 7 7 7 5 7 5 3
BU
13(14)
PB13
BD
(14)(13)11 13

CREAM I FEEL FREE ... CONTINUED

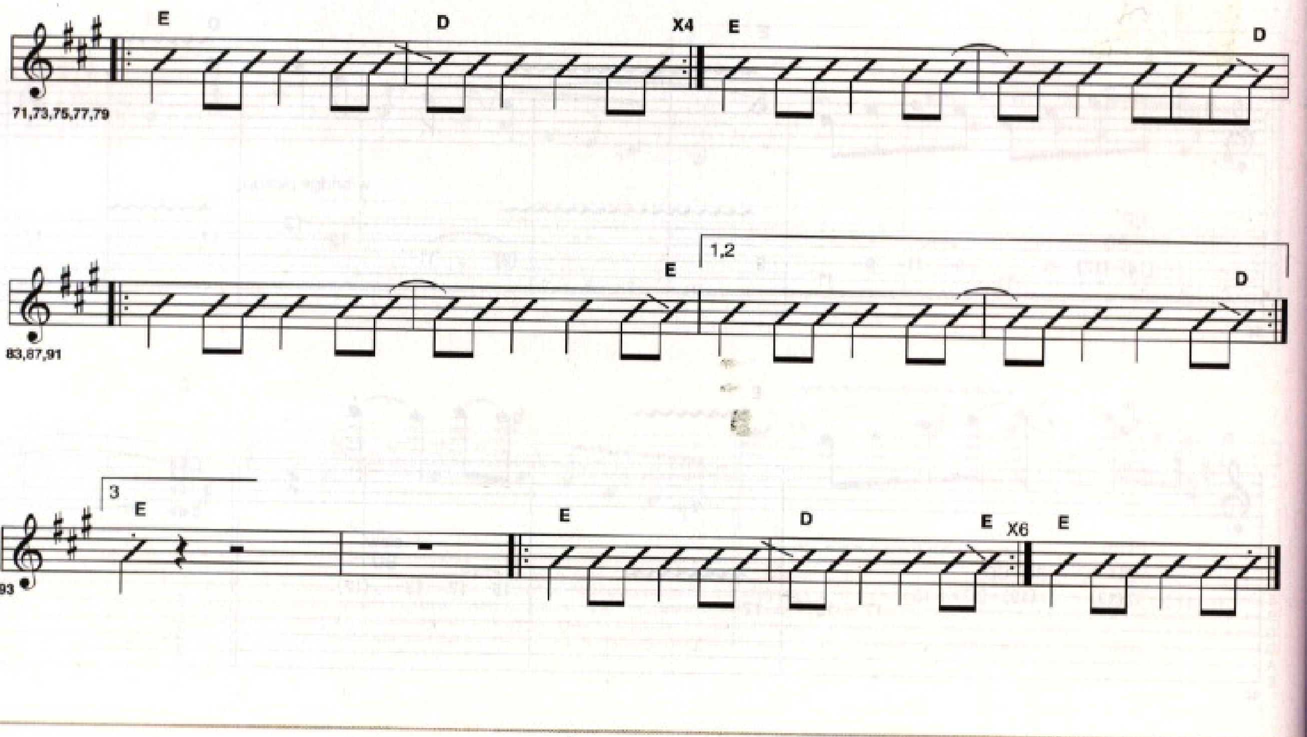

39
BU BD
12 (14) (12)
PB13
BD
(14) (13)
BU
12 (14)
PB14
BD
(15) (14) 12
14
PB12
(13)
44
BU
14 (15)
PB13
BD
(15) (14) 12 14
BU BD
14 (16) (14)
BU BD
14 (15) (14)
D
49
BU BU
11 (12) (14)
PB11
BD
(12) (11) 9 11 11 9 11
E
9
D
BU
12 (14)
54
RP
BD
(14) (12) 9 11 9 11 9 11
E
9
[9] 11
w/bridge pickup
12 12
D
17 17
58
BU
17 (19)
BU BD
17 (19) (17) 15 17 15
E
17
slow
BU
15 17 15 (17)
C
5
5
5
3

CREAM I FEEL FREE

CREAM I FEEL FREE ... CONTINUED



CREAM I FEEL FREE ... CONTINUED


E
D
X4
E
D
71,73,75,77,79
E
1,2
D
83,87,91
3
E
E
D
E
X6
E
93

ON THE CD
TRACKS 13-14

13. Full track
14. Backing track

This beautiful, dreamy tune provided Coldplay with the perfect follow-up to the amazing Parachutes

COLDPLAY
IN MY PLACE

GT **RATING**
MODERATE

■■■■□□□

Helps improve your:
- **Awareness of melody hooks within a song**
- **Understanding of song structure**

YOUR GT TUTOR
DAVE KILMINSTER
See p9 for more info on all the GT tutors

Coldplay formed in 1998, with Chris Martin on vocals, Guy Berryman on bass, Will Champion on durms, and Jon Buckland on guitar. The four were students at the UCL in London and, on the back of demo sessions that they financed themselves, made their name with the a series of EPs, including the Saftey EP and the Blue Room EP.

Following an appearance at Glastonbury Festival 1999, Coldplay concentrated on writing their debut album. The result was the chart-topping Parachutes, which also earned the band a Mercury Music Prize nomination. Parachutes featured the breakthrough hits Shiver, Trouble, and Yellow, which reached number four in the UK singles chart.

An exhausting tour followed, before the band set about writing their second album. Despite much media speculation, A Rush Of Blood To The Head came out in 2002. It helped break the band in America, going multi-platinum thanks to a string of hit singles, including Clocks, The Scientist and this song, In My Place.

In My Place was the first single to be released from the album. There are quite a few guitar overdubs on this tune, but most of them are doubling parts so I have just written out the main guitar parts. Jon Buckland's intro (bars 1-8) is surprisingly awkward to play, not on a technical level, but from a timing point of view. Playing straight eighth notes, at this slow tempo, with a slightly syncopated rhythm part underneath makes it difficult to get the guitar to sit right.

Also in the intro section, there is another clean guitar underneath the melody, playing the chord shapes listed. Remember to put a capo on at the second fret before trying to play these along to the record (or the GTCD backing track). I am actually not a big fan of writing out parts for capo, and generally find it really confusing to see something written as an A chord, but to play an open G shape. A keyboard-playing friend of mine (who has perfect pitch) cannot use the transpose setting on his keyboard, because it drives him mad to play a B, and to hear the sound of a Bb!

There is no guitar during the first verse (bars 9-16), but I have written out the keyboard chords for you to mess around with. After all, you may just want to play this song on an acoustic to accompany yourself.

We add a little crunch to the sound for the chorus (bars 17-24), and play some chord voicings based on simple major triads. It is always cool to learn parts like this, as it gives you ideas that you can use in your own songs.

Fingering-wise, I would suggest playing the E major triad with the first finger. It's a bit of a jump after the A chord, but puts you in position for the melody around the E chord, before sliding back down two frets for the D.

Halfway through verse two (bars 33-36) there's a sweet little melodic phrase using 16th notes for an extra rhythmic lift. It is a really simple thing to play, but very effective. Keep the picking hand going down, up, down, up to the 16th note rhythm, as this will make it easier for you to stay in time.

From bar 45 onwards the song goes back to the intro riff, but with a little one-note variation at the end of the phrase. Also, as the rest of the band has dropped out at this part, a delay has been added to the clean tone to keep things interesting. And that's it really; In My Place is a simple song, but a very effective one. In fact, I wish I had written it! **GT**

TRACK RECORD
HIT SINGLES AND CLASSIC ALBUMS

Coldplay have just two official albums, the amazing Parachutes, which contained the hits Yellow and Trouble, and A Rush Of Blood To The Head, which features In My Place and a whole host of other goodies. Each album is a classic in its own right, but we recommend checking out their debut CD first, and then getting A Rush Of Blood To The Head soon after!

SOUND ADVICE
GETTING COLDPLAY'S TONE

The intro is probably played on a Fender Telecaster, but you should be able to achieve a similar sound with most instruments. Use the bridge pickup through a clean amp set-up, and add a little reverb, compression and a hint of delay.

For the chorus (from bar 17 onwards) switch off the reverb and delay, and add a little crunch, either from an amp or a fairly moderate setting on a distortion pedal.

Coldplay's Chris Martin performing in Melbourne in 2003

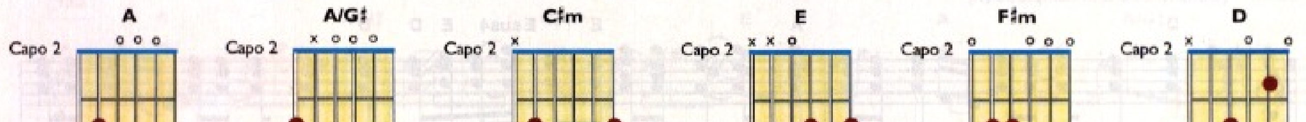
© GRAHAM SPILLARD / HEADPRESS / RETNA

"In My Place is a simple song, but a very effective one, and should give you ideas for your own songs"

PROTIP

These slow tempos are notoriously difficult to hold down timing-wise. Try playing the intro melody along to a click for a while and you will see what I mean. Fortunately, like most things, timing is something that can be practised and improved upon. 10 or 15 minutes a day of concentrated playing to a metronome can yield amazing results.

COLDPLAY IN MY PLACE CHORDS


A
Capo 2
o o o
R 3 5 R 3 R
A/G♯
Capo 2
x o o o
7 5 R 3 R
C♯m
Capo 2
x
R 5 R 3 5
E
Capo 2
x x o
R 5 R 3
F♯m
Capo 2
o o o o
R 5 R 3 5 R
D
Capo 2
x o o
1 3 5 1 3

Pop

COLDPLAY IN MY PLACE

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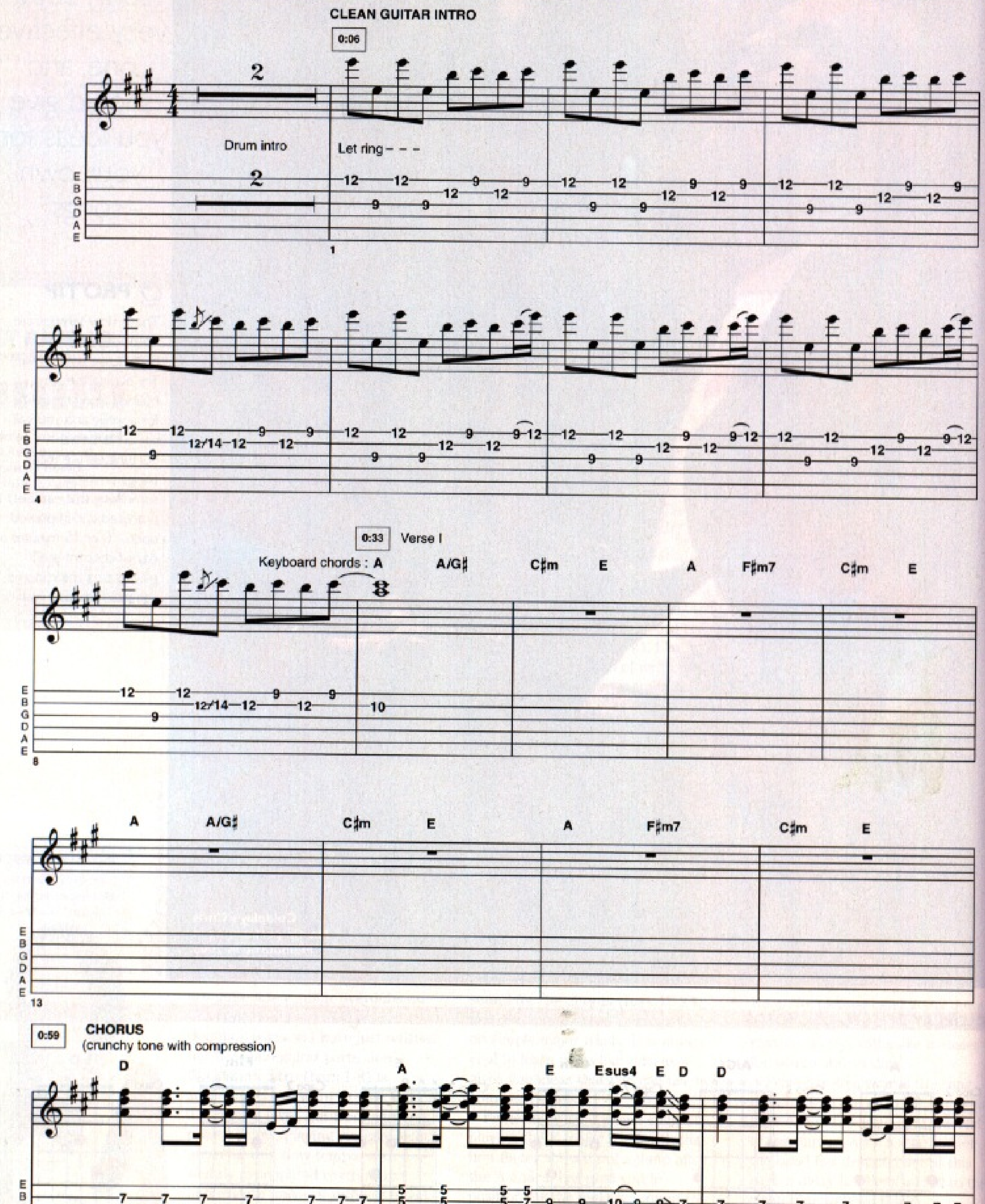
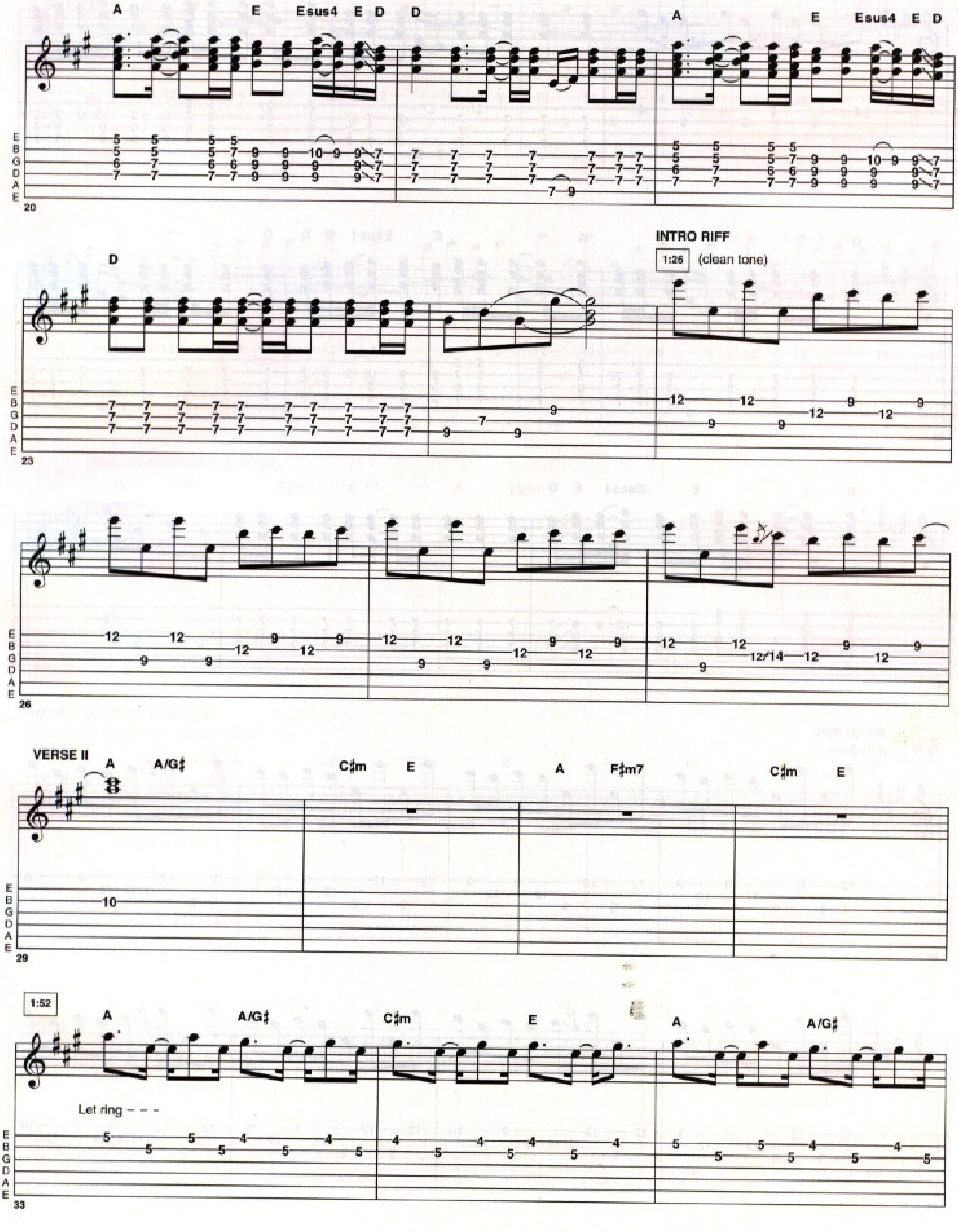
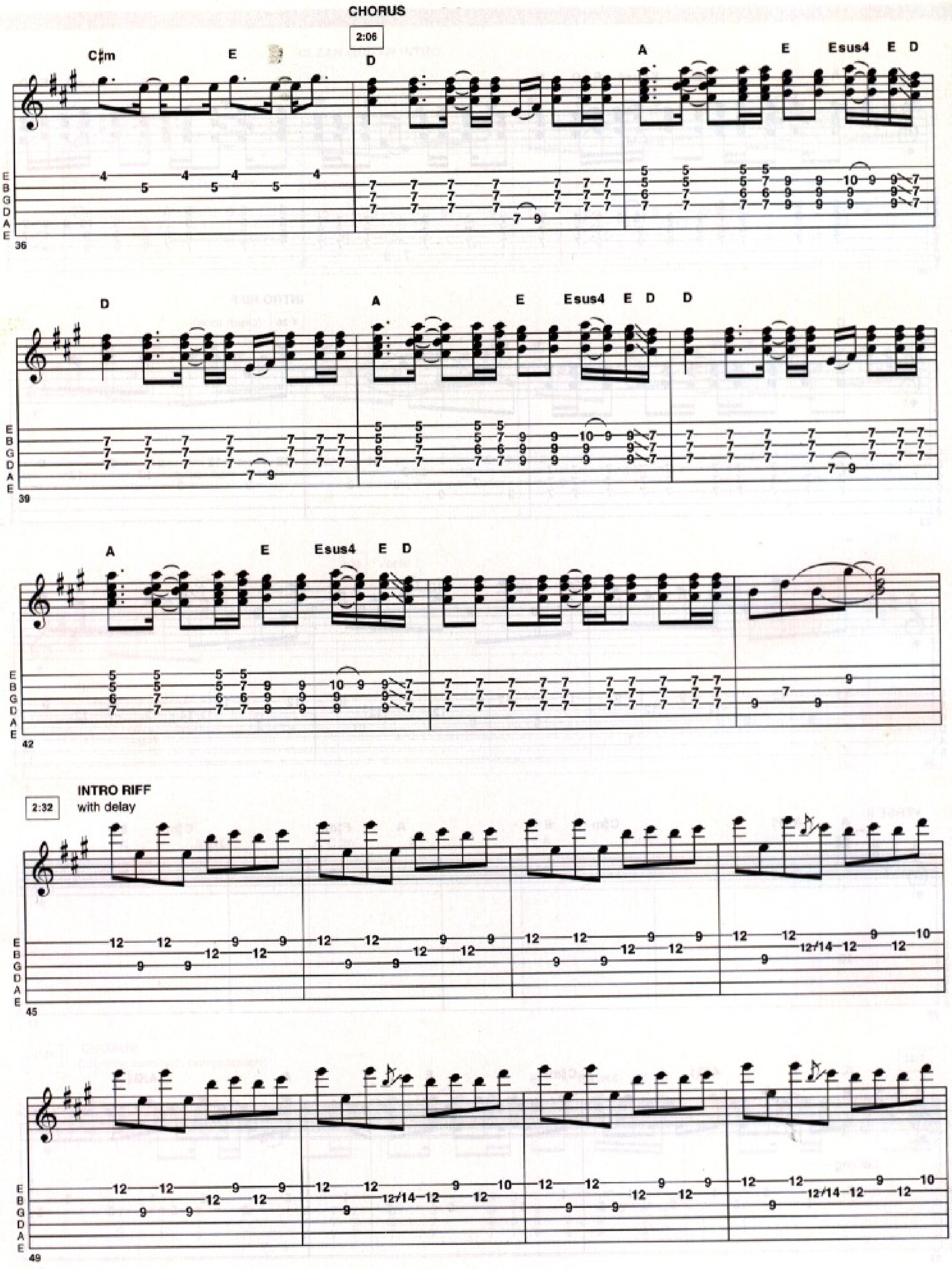
COLDPLAY IN MY PLACE

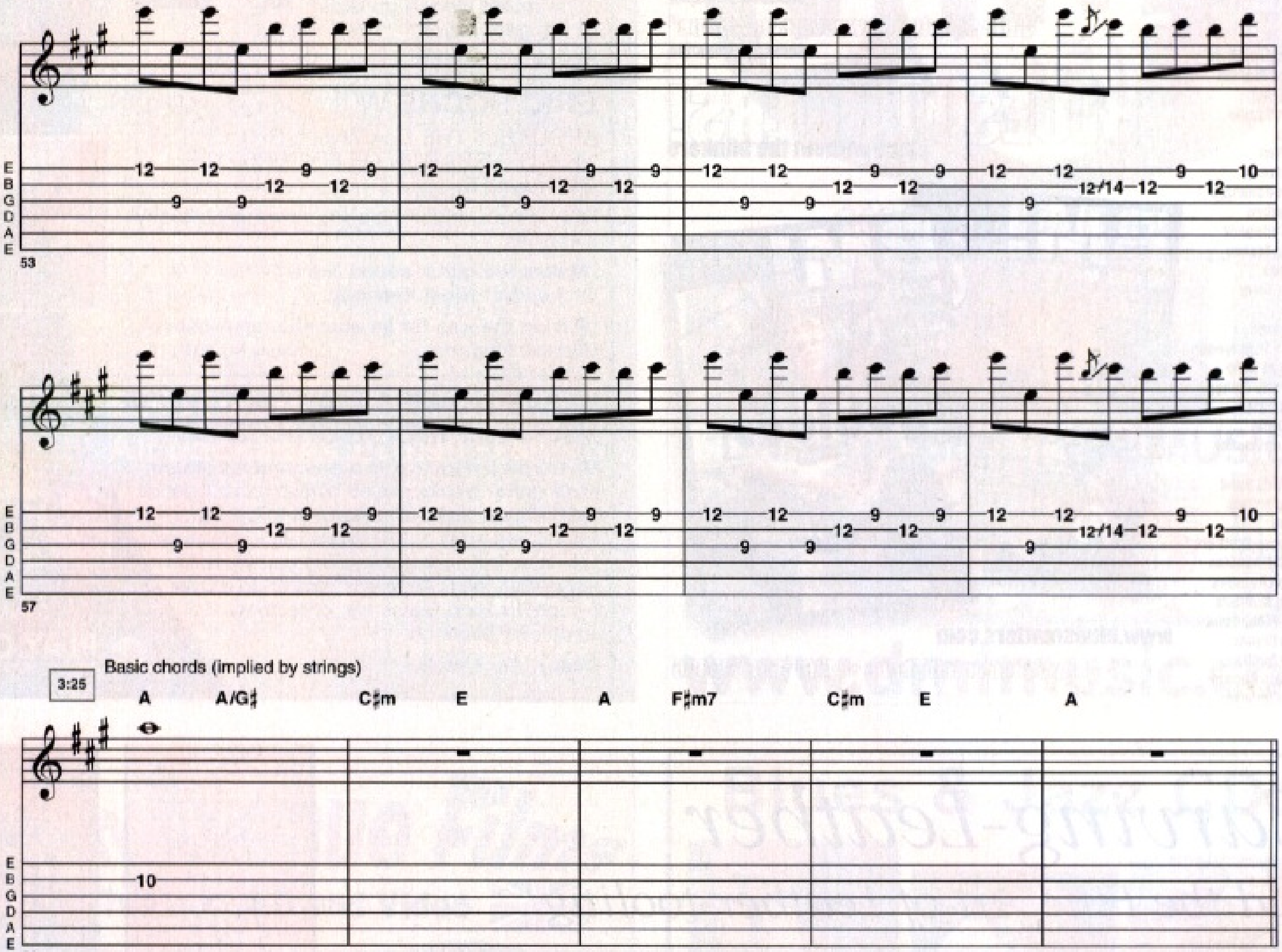

CLEAN GUITAR INTRO
0:06
Drum intro
Let ring - - -
0:33
Verse I
Keyboard chords : A
A/G♯
C♯m
E
A
F♯m7
C♯m
E
A
A/G♯
C♯m
E
A
F♯m7
C♯m
E
0:59
CHORUS
(crunchy tone with compression)
D
A
E
Esus4
E
D
D

COLDPLAY IN MY PLACE ...CONTINUED


A
E
Esus4
E
D
D
A
E
Esus4
E
D
20
D
INTRO RIFF
1:26
(clean tone)
23
26
VERSE II
A
A/G♯
C♯m
E
A
F♯m7
C♯m
E
29
1:52
A
A/G♯
C♯m
E
A
A/G♯
Let ring - - -
33

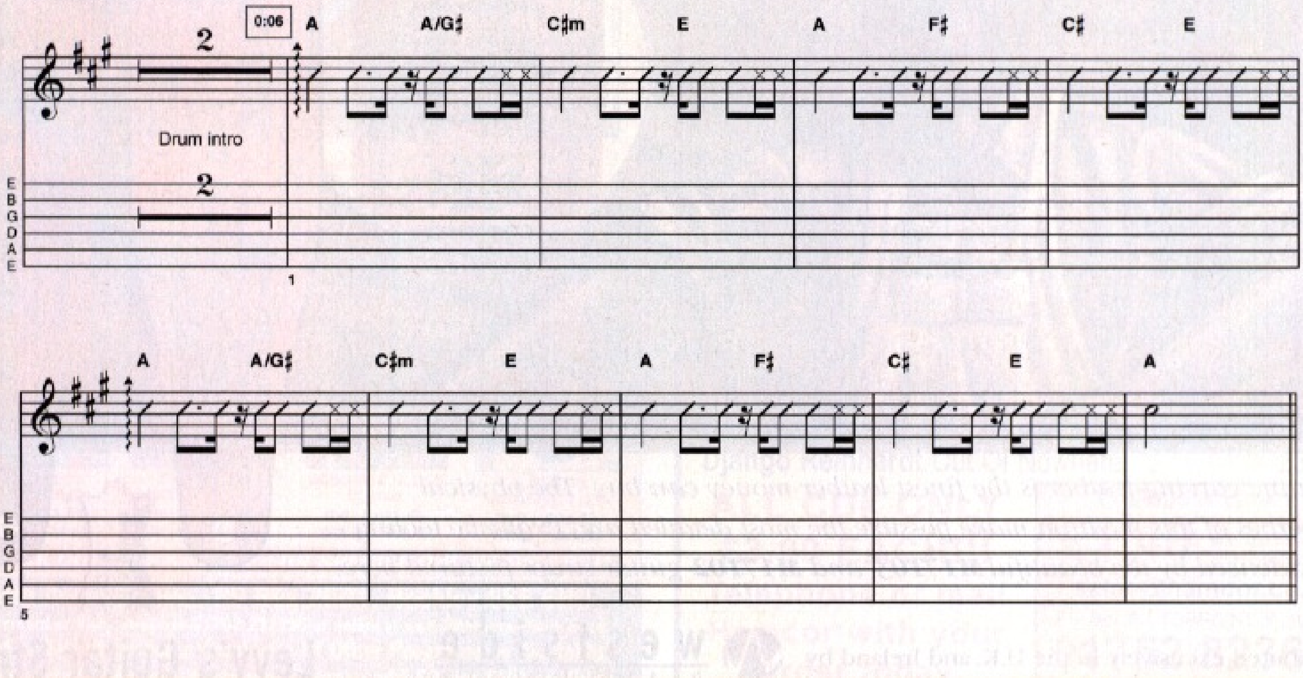
COLDPLAY IN MY PLACE ...CONTINUED


CHORUS
2:06
C♯m
E
D
A
E
Esus4
E
D
36
D
A
E
Esus4
E
D
D
39
A
E
Esus4
E
D
42
INTRO RIFF
2:32
with delay
45
49


53
57
3:25
Basic chords (implied by strings)
A
A/G♯
C♯m
E
A
F♯m7
C♯m
E
A
61

GUITAR OVERDUB AT INTRO

Capo at 2nd fret and see chord boxes


0:06
A
A/G♯
C♯m
E
A
F♯
C♯
E
Drum intro
2
1
A
A/G♯
C♯m
E
A
F♯
C♯
E
A
5

ON THE CD
TRACK 15-16

15. Introduction
16. Full track

Eric Roche studies the stylistic nuances of a unique songwriter

NICK DRAKE STYLE ACOUSTIC GUITAR

GT RATING
EASY

Helps improve your:
- **Knowledge of altered tunings**
- **Right-hand precision**

YOUR GT TUTOR
ERIC ROCHE
See p9 for more info on all the GT tutors

Nick Drake's all too brief life was as intense personally as it was creatively. He released three albums during his lifetime and there have been a number of posthumous releases. A social recluse and famously shy, Drake suffered from clinical depression until his early death in November 1974, which was attributed to suicide by sleeping pill overdose. This makes it all the more poignant that he was unable to achieve a successful career in his lifetime, while his posthumous career continues to flourish to this day. In the 30 years since his death his fame and popularity have continued to increase. Drake's unique style, voice and his myriad altered tunings have influenced many songwriters and guitarists ever since. The simple production on his albums – often using no more than a guitar and vocal – continues to inspire contemporary artists.

For this lesson I am focusing on the nuances of Drake's unique guitar style. Not a virtuoso by any means, Drake's playing was simple yet highly melodic. Drake was known to be a perfectionist and would labour over the appropriate tuning, chord voicing and fingering for a tune for many hours. From then on, he would always play the guitar part exactly as he arranged it. Many of the parts could stand up as instrumental pieces and I have identified a few key elements for you to consider playing with.

ALTERED TUNINGS AND A CAPO

Nick Drake used a wide variety of altered tunings and a capo. As he never transcribed his own pieces or kept notes, many of these tunings and capo positions are best guesses. His three most popular tunings were standard tuning (E, A, D, G, B, E'), Dadd4 tuning (D A d g d f#'), which he often tuned a whole tone lower to C G c f c' e', and the unusual drone-like tuning of B' E B e b e', used for example on Northern Sky. There are about ten other Drake tunings documented, although these are less commonly used.

TWO ALTERED TUNINGS

With so many to choose from I suggest you start exploring these two Nick Drake tunings:

B' E B e b e'
The two lowest strings are tuned down, the fourth string tuned up and the third string tuned down. You may want to consider a minimum of .056 and .042 gauge strings on the bottom to accommodate this lower tension and pitch.

D A d g d' f#'
The two highest strings are tuned up and the bottom string tuned down. This is a simple variation of the tuning in this month's lesson. Nick may well have tuned down a whole step and added a capo at the second fret to achieve this. Try lighter strings on the top two positions to minimise the risk of string breakage.

SIMPLE DESCENDING CHROMATIC BASSLINES AND COUNTER MELODIES

Many of Drake's guitar parts feature descending lines, either in the bass part or on internal counter melodic parts (for example Free Ride). These lines often moved exclusively in semitones, or occasionally in a combination of tones and semitones (think Paul McCartney and The Beatles). This type of line can create alternating moments of harmonic tension and release. He also used simple left-hand shapes, combining a mix of open and fretted notes – shapes that could be moved up and down the fingerboard.

HELMHOLTZ NOTATION: ERIC'S TUNING NOTATIONS EXPLAINED

Hermann Von Helmholtz was a very prominent German physicist at the end of the 19th century. His research into pitch and intonation was presented in his book On The Sensations Of Tone. In order to correctly distinguish between all the various notes and octaves he devised a simple system of notation. Middle C was represented as c. The note an octave below was C and the note an octave above middle c was c'. The note two octaves below middle c was C' while that two octaves above was c''. And so on to cover the 7.5 octaves of the keyboard.

The guitar presents a unique problem in that it sounds an octave lower than written. True middle c should be played on the b string at the first fret. The open strings of the standard tuned guitar are, using the Helmholtz method: E A d g b e'. The method is useful for notating more unusual altered tunings for guitar, as it isn't always clear whether a string should be tuned up or down. For example, here is Nashville tuning, which requires a special gauge of string: e a d' g' b e'.

A VERY PRECISE RIGHT-HAND TECHNIQUE

Nick Drake's right-hand precision and timing were remarkable. Many of his guitar parts are played in a loop style – a short one- or two-bar motif played identically over and over again. Often these short motifs were quite intricate (for example Road). As well as fingerstyle, Drake used a cross between fingerstyle and strumming – a more precise style of rhythm playing that allowed him to execute melodic lines while maintaining texture and rhythm.

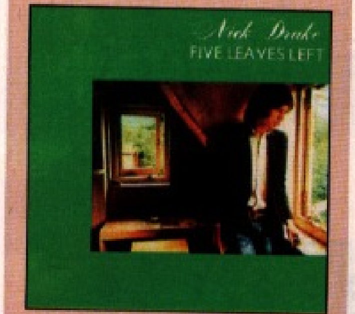
For this month's lesson I have composed a guitar part in the style of Nick Drake that features many of the above stylistic pointers. I have chosen the tuning C' G c f c' e'. It was one of Drake's more popular tunings and will minimise the risk of string breakage. I have applied Nick's rhythmic and harmonic styles from a number of his well known tunes and come up with Blue Sun. Do not be afraid to use this as a starting point for composing your own Drake pastiche. GT

Nick Drake: his posthumous career continues to flourish

© KEITH MORRIS

> "Drake's unique style, voice, and his myriad altered tunings have influenced many songwriters and guitarists"

TRACK RECORD
POSTHUMOUS SUCCESS

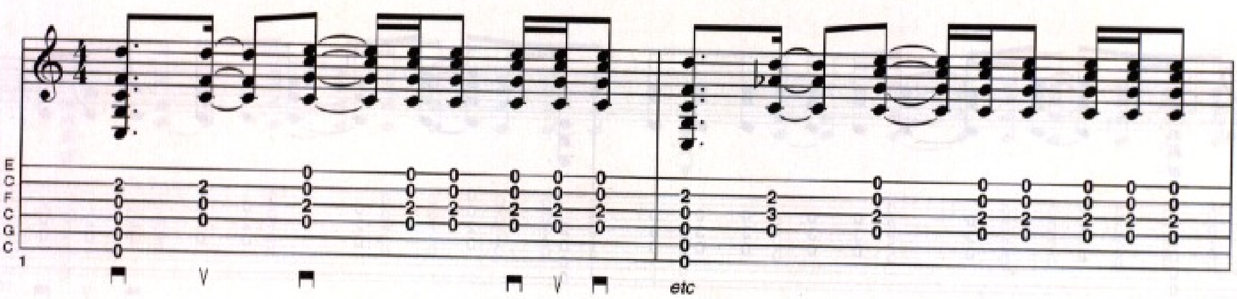


Nick Drake released three albums in his lifetime; Five Leaves Left, Bryter Later and Pink Moon. As his posthumous career has grown, numerous compilations have appeared. I would recommend Way To Blue as a good starting point, although you will probably find that once you start getting into Nick Drake you will want to hear everything the man ever recorded. A recent album featuring rare recordings and newly discovered songs called Made To Love Magic has been released on Island Records.

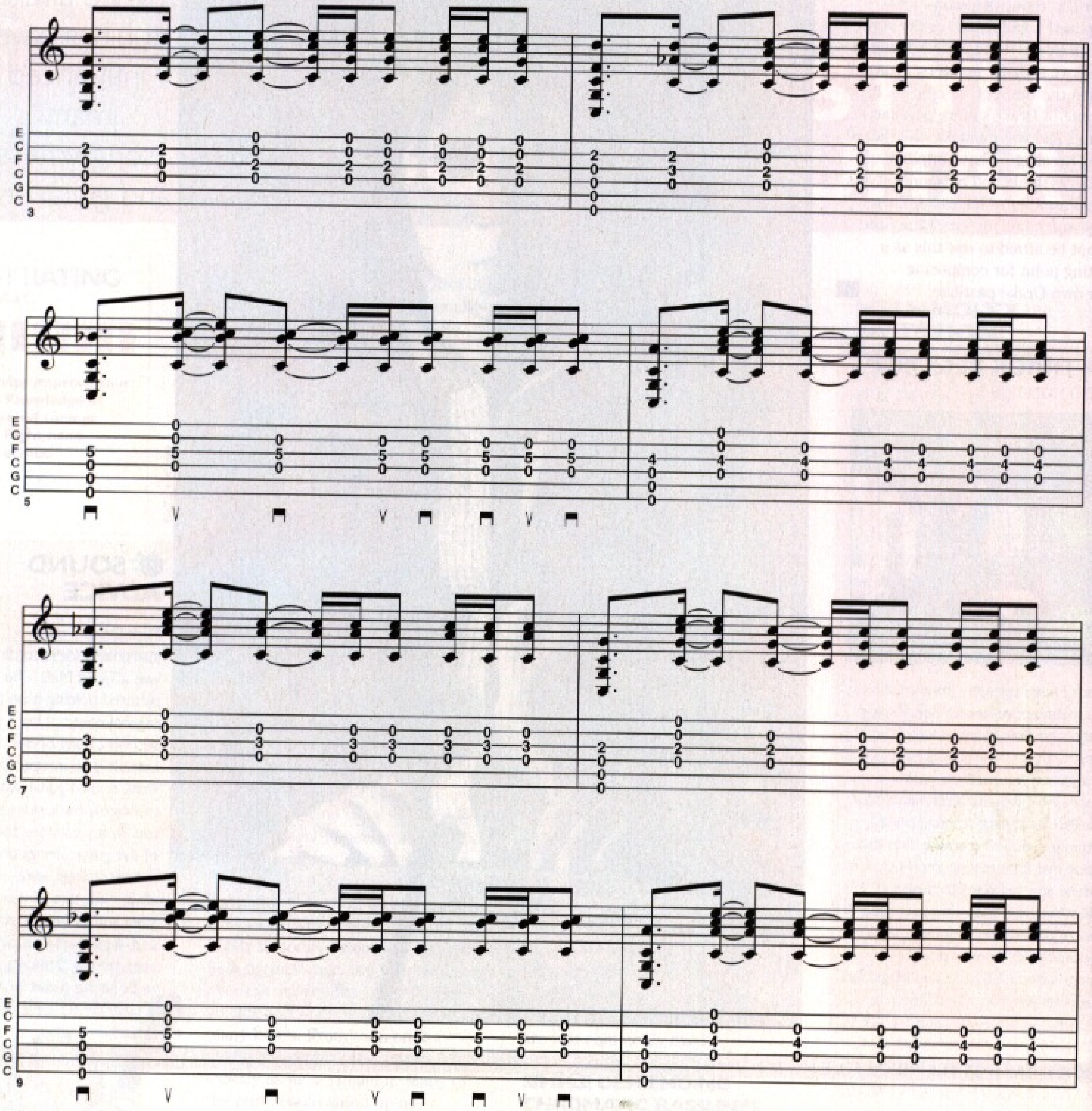
SOUND ADVICE

Nick Drake's main instrument for recording was a Guild M20 – he is pictured holding it on the original cover of his second album, Bryter Later. It is an inexpensive small bodied guitar with a mahogany back, sides and top. To my ears the sound of the guitar strings on the recordings were always like that of worn steel strings, with a tone and separation approaching that of a nylon string guitar.

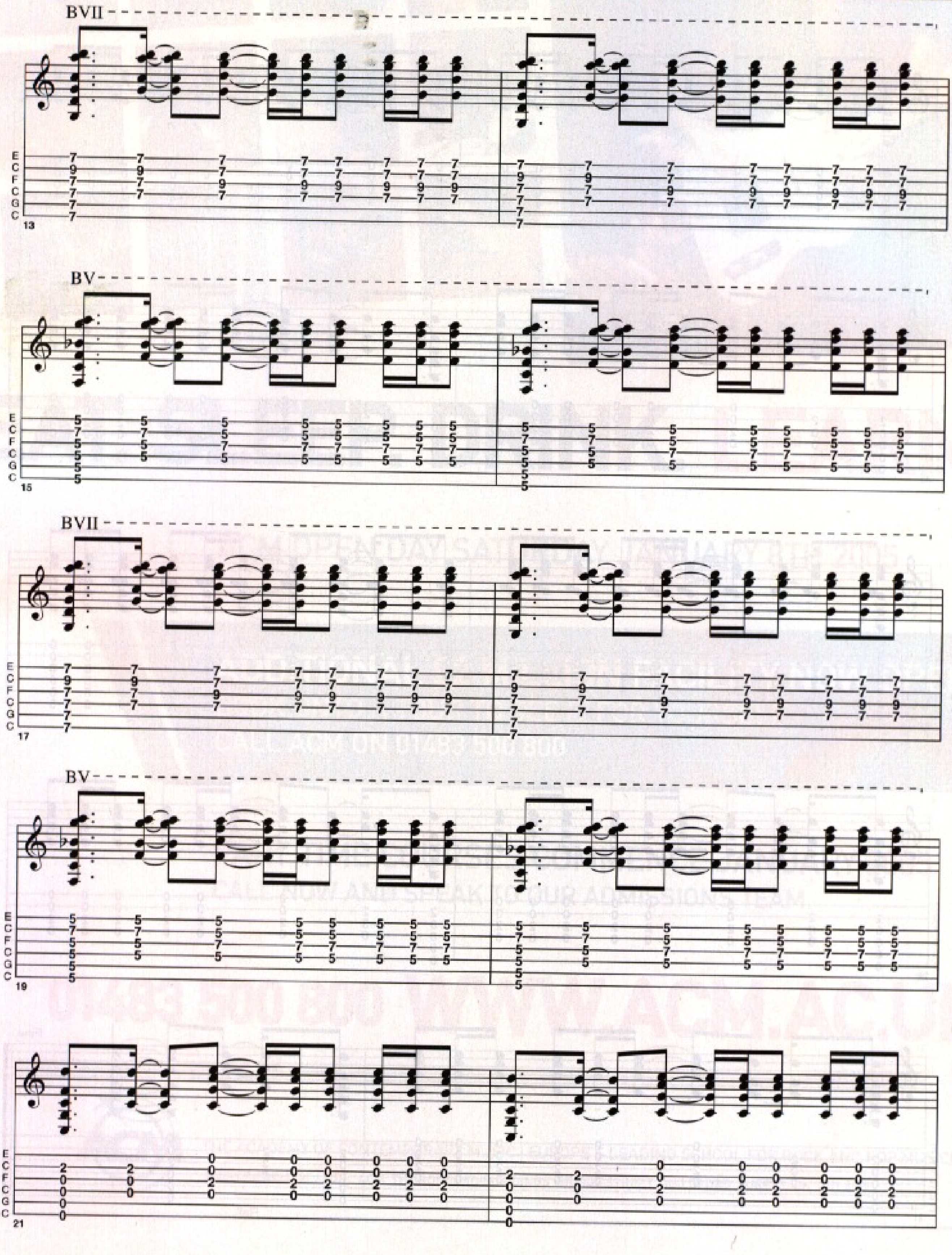
NICK DRAKE STYLE PIECE BLUE MOON



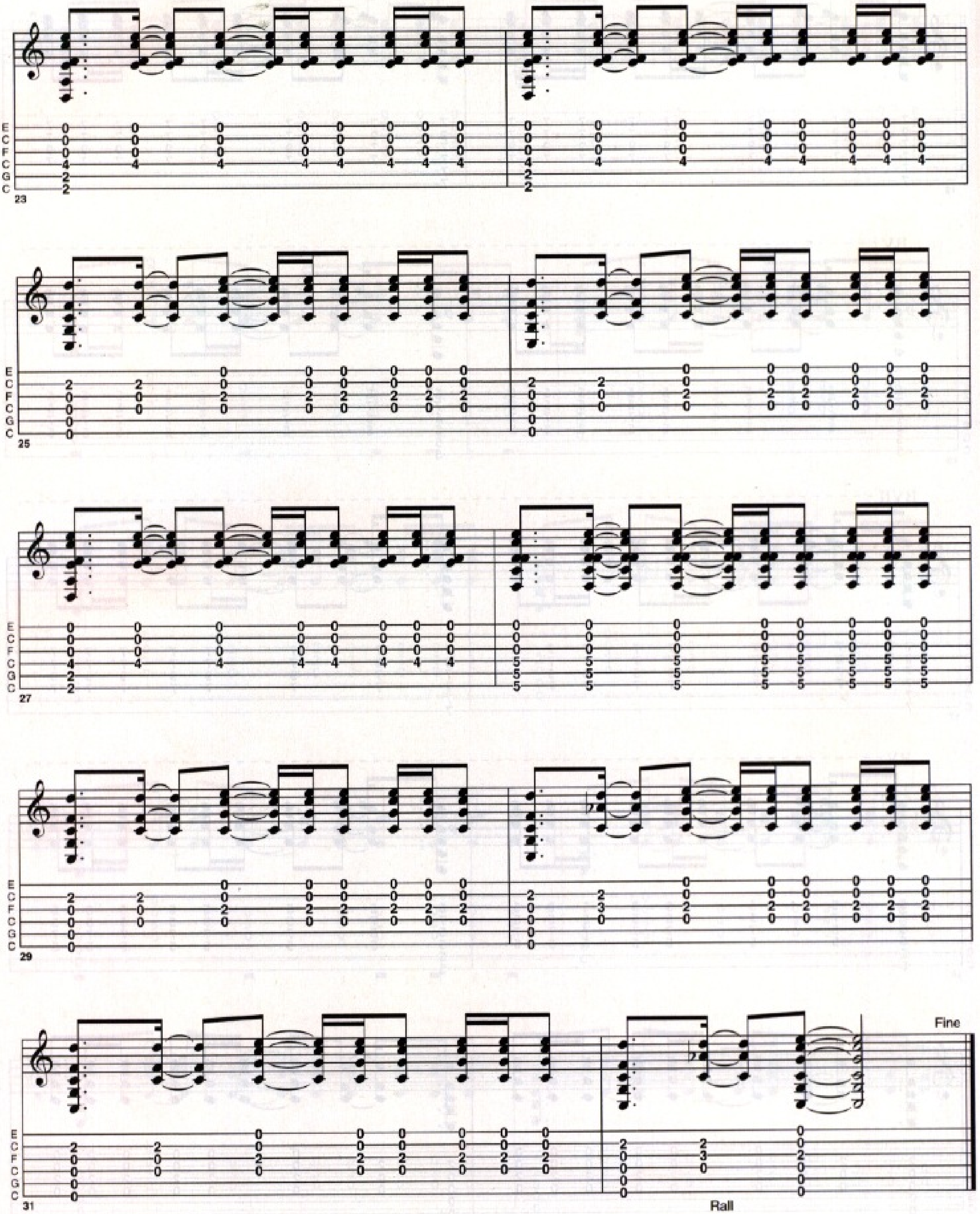
NICK DRAKE STYLE PIECE BLUE MOON ...CONTINUED


E
C
F
C
G
C
3
5
7
9
11

NICK DRAKE STYLE PIECE BLUE MOON ...CONTINUED


BVII
E
C
F
C
G
C
13
BV
15
BVII
17
BV
19
21

NICK DRAKE STYLE PIECE BLUE MOON ...CONTINUED


E
C
F
C
G
C
23
25
27
29
31
Fine
Rall

ON THE CD
TRACKS 17-29

- **17.** Example 2
- **18.** Example 3
- **19.** Examples 4-8
- **20.** Legato example 1
- **21.** Legato example 2
- **22.** Legato example 3
- **23.** Legato example 4
- **24.** Legato example 5
- **25.** Legato example 6
- **26.** Legato example 7
- **27.** Legato example 8
- **28.** Legato example 9
- **29.** Legato example 10

Challenging chord concepts and legato techniques in the style of one of the world's most enigmatic and influential guitarists

PLAY LIKE ALLAN HOLDSWORTH

GT RATING
HARD

■■■■■■▨

Will improve your:
- **Harmonic vocabulary**
- **Legato chops**
- **Fluidity**

TRACK RECORD
JAZZ FUSION RECOMMENDATIONS

ALL NIGHT WRONG
ALLAN HOLDSWORTH

One of Allan Holdsworth's finest recordings is UK's self-titled album from 1978, which features the classic track In The Dead Of Night. This song was actually transcribed by Dave Kilminster in the April 2004 issue of GT. There are many more solo albums and collaborations to choose from, but Metal Fatigue, IOU, All Night Wrong and Truth In Shredding (with Frank Gambale) are a few that I would personally recommend.

SOUND ADVICE
HOLDSWORTH SURE HAS A SWELL TONE

Holdsworth has used so much different equipment over the years that it would probably take a whole article to list it all! Guitar-wise he has often favoured customised Strats, Stienberg headless guitars, his own Ibanez signature model and more recently a Carvin signature Fatboy. For amplification he often uses stereo rigs. Early in his carer he used Norlin Lab Series or Hartley amps. More recently, however, he has been using Yamaha DG-Series amps coupled with lots of outboard gear, such as Yamaha D1500 delays and his own Juice Extractor speaker simulator. His tone is always very specific in the mid-range and he tends to favour a smooth lead sound with a moderate amount of overdrive that is never too fizzy but always sounds fluid. Holdsworth hardly ever strums his clean toned chords; most of the time the notes are either 'grabbed' or arpeggiated. Quite often he also plays chords with the volume turned down and then swells them in using effects such as chorus, delay and reverb to create a keyboard string pad effect.

Allan Holdsworth is one of those guitarists who everyone seems to admire and yet few manage to successfully emulate. This isn't at all surprising as his approach to everything he does seems so personal and unique.

He was born in Bradford in 1946, and actually started playing guitar fairly late, at the age of 17. He was taught by his pianist father and was originally a saxophonist. While he was obviously very talented, he also worked extremely hard to get proficient quickly.

Holdsworth joined the prog rock group Tempest in 1972 for their self-titled debut album. Around this time he was spotted by US drummer Tony Williams, and ended up playing in Williams' Lifetime project, replacing John McLaughlin. He later joined Gong, and subsequently UK, as well as performing with other artsits such as Jack Bruce, Gordon Beck, Soft Machine and Bill Bruford.

Unlike many other musicians, Holdsworth has his own unique system of understanding the theory behind what he plays. For instance, he does not think in terms of modes, but has his own way of labelling and understanding the scales he uses. He thinks of them as 'sound families' that always range from the lowest to the highest note on the guitar. He has often stated that he can hear how each scale sounds starting from any given note and also how he can hear these families moving as chord sequences are played. He is not one for static harmony. There is always a lot of harmonic and rhythmic motion in his music. What he plays ranges from the simple to the ridiculous, but he does so for the benefit of the music, rather than for the sake of technique alone. It is fair to say that to come anywhere near to his standard will require a lot of hard, methodical practice!

Most guitarists seem to agree that it would be a great idea to incorporate elements of Holdsworth's playing style into their own, perhaps more mainstream, playing styles. With this objective in mind, I have divided the examples in this article into two sections. The first nine aim to improve your knowledge of Holdsworth's approach to chord construction and string transference. The second batch of 10 examples are legato exercises designed to help you develop a fluid technique; Holdsworth is the true master of this!

In Allan's latest albums he's gone for a dark, almost saxophone-like tone on the guitar. These days his notes are played to sound perfectly even, with hammer-ons and picked notes equal in value and pretty much indescernible from one another. My pieces reflect Allan's earlier, rockier approach and tone. We'll be examining his more recent style in a future issue.

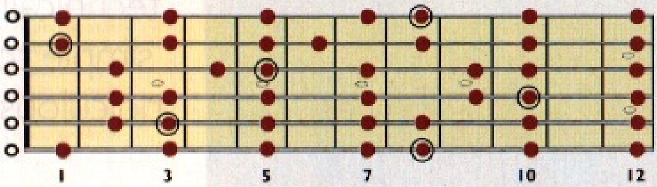
PRO TIP

Legato is the blanket term used to describe hammer-ons and pull-offs, whether used individually or in any combination. The word's literal translation (from Italian) means 'smooth', and that is precisely the sound a good, fluid legato technique should have.

YOUR GT TUTOR
PHIL HILBORNE
See p9 for more info on all the GT tutors

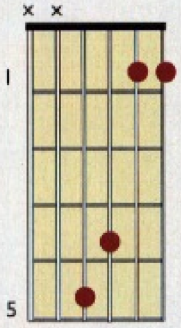
EXAMPLE 1

Here we have neck diagram showing all the notes that appear in a C Major scale with all the C root notes circled and the open strings also shown. If you don't know this scale in all its positions then at this point it would be a very good idea to familiarise yourself with it.



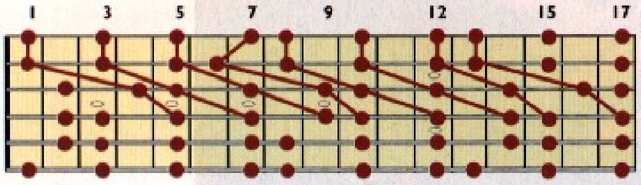
EXAMPLE 2

The idea now is to extract some interesting harmony from the scale. Holdsworth prefers to view chords as being derived from or belonging to a particular scale (or scales), as this allows him to solo over them comfortably. So what I have done is to extract a more-or-less arbitrarily shaped chord form.



EXAMPLE 3

If you then move each of the notes in the chord form up to the next available scale note you will then end up with seven voicings that all relate to the first shape – as illustrated in the diagram below. Names of the individual chords are not really the most important thing here; what you should be seeing is how this method can vastly expand your chord knowledge. Analyse them if you wish and give them names afterwards for communication purposes – but bear in mind it is the way these shapes are developed and how they sound both on their own and against different bass notes which is important. After playing through this chord scale I would recommend applying the same idea starting with as many different shapes as you can manage to visualise within the scale pattern and also try the same idea on different sting sets and also using different scale types too.



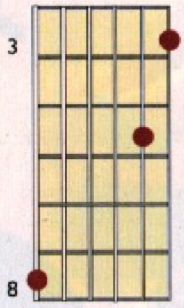
Another of Holdworth's favourite methods of producing chords is by using what he calls string transference. This means that the constituent notes of any given chord are fingered on all possible string sets. For example a simple C Major triad (C E G) would be fingered on the following string sets:

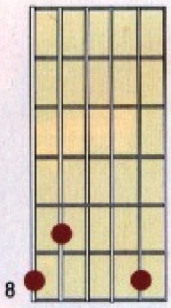
The obvious: **1,2,3 - 2,3,4 - 3,4,5 - 4,5,6**
And the others: **1,2,4 - 1,2,5 - 1,2,6**
1,3,4, - 1,3,5 - 1,3,6
1,4,5 - 1,4,6
1,5,6
2,3,5 - 2,3,6 - 2,4,5 - 2,4,6
3,4,6 - 3,5,6

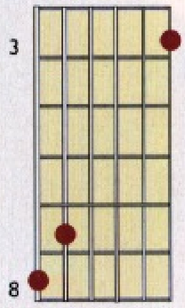
Some of the chords that result from using this method do involve some pretty ridiculous stretches, but the point is that they all sound different and learning them increases your knowledge of the fingerboard immensely. The following examples should make this system clearer: notice as you play them how much better the triads sound when the notes are spread out. Incidentally, most of these voicings should be played either fingerstyle or with a combination of pick and fingers. There are no open strings so only play the notes indicated in the diagrams.

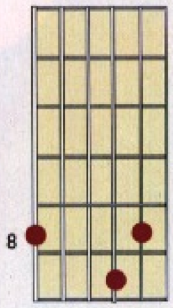
EXAMPLE 4 - 7

Notice here how all the above chords are simply root-3rd-5th (C-E-G) voicings with the root on the low E string. After playing through them try to develop fingerings for the ones with the root on the A, D and G strings as well. At this point you may well be wondering what the point of learning difficult chord shapes such as **EXAMPLES 4, 5** and **6** is. The main answer to this is that apart from the aforementioned fretboard knowledge you can also often add more notes to these type of voicings and play harmonic ideas that would otherwise be impossible to perform any other way. The C9 sus 4 chord shown below in **EXAMPLE 8** for instance is based on a filled out version of the triad shown in **EXAMPLE 7**. This is a typical Holdsworth voicing.

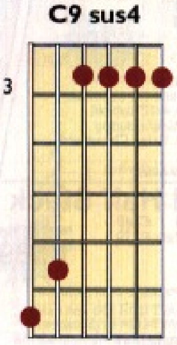








EXAMPLE 8



There are tons more great chords like this to be found, so don't forget to experiment and develop lots of others for yourself as well. One final thought on chords: I vividly remember asking Allan in an interview some time ago whether his astounding playing chops had developed in the way they had, due to him playing lots of solos or if his demanding chord playing was more responsible for this. He answered, with absolutely no hesitation: "chord playing". Enough said!

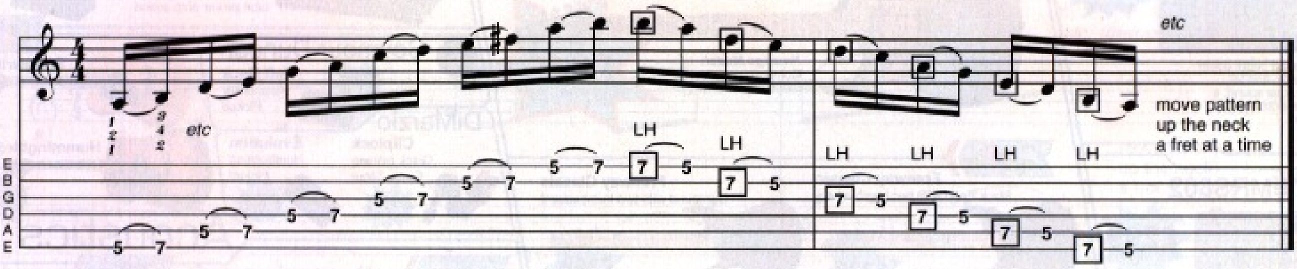
> "Unlike most musicians, Allan has his own unique system for understanding the theory behind what he plays"

LEGATO EXAMPLES

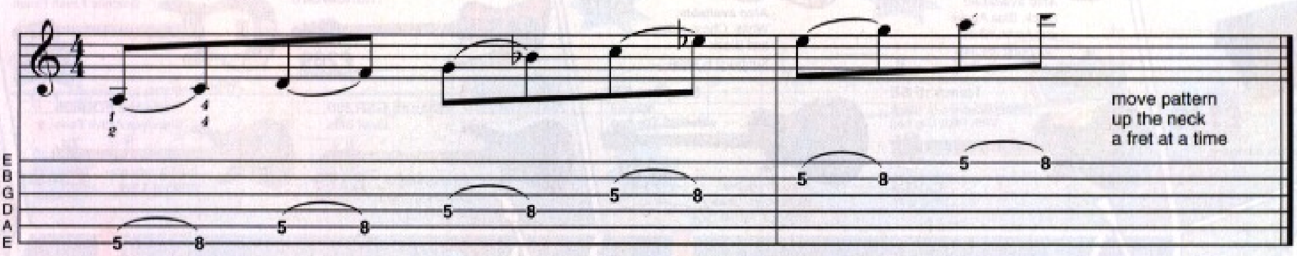
Allan Holdsworth has a fantastic liquid sounding legato technique. To wrap things up for this month, here are 10 exercises aimed at developing your skill in this area. As you play them, it is very important that you hammer on as you ascend, and play only legato using left-hand hammer-ons as you cross strings when descending. Rather than using the side of your left-hand fingers to hammer-on, you should try to use the tips, as this is far more accurate and precise. Your left-hand thumb will also need to be positioned at the centre of the back of the neck for all these exercises. After you have worked through them all and feel comfortable running them up and down the fingerboard, try to apply the same ideas and technique to any licks and scales that you already use- especially those fingered three- and four-notes-per-string.

One word of warning : if you find that your left hand starts to hurt, then stop playing straight away. It really is not worth doing any long-term damage to yourself. A little amount of practice but often is generally the key to success here. It does take a while to build up the necessary stamina and left-hand strength needed to play fluid legato lines. It is also important that you warm up gradually. You know the drill; start with the exercises you can manage easily and then build up the difficulty and the tempo over a period of time. Also, take heed of Sound Advice: this sort of style is so much easier to replicate using the correct tone and gain combination.

EXAMPLE 1

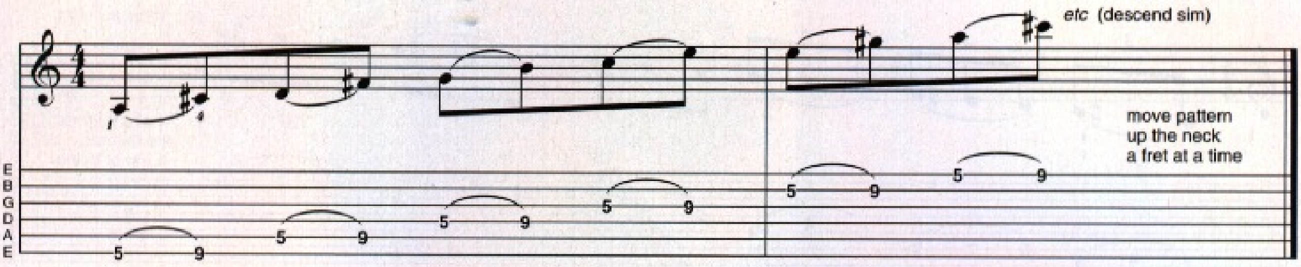


EXAMPLE 2

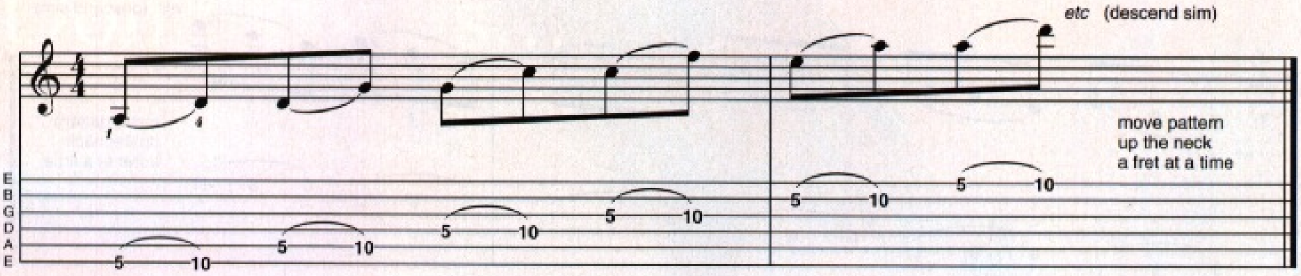


LEGATO EXAMPLES CONTINUED

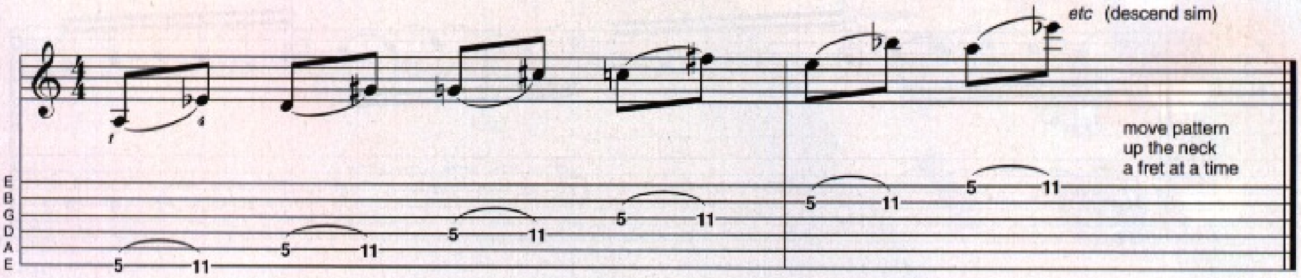
EXAMPLE 3


etc (descend sim)
move pattern
up the neck
a fret at a time
E
B
G
D
A
E

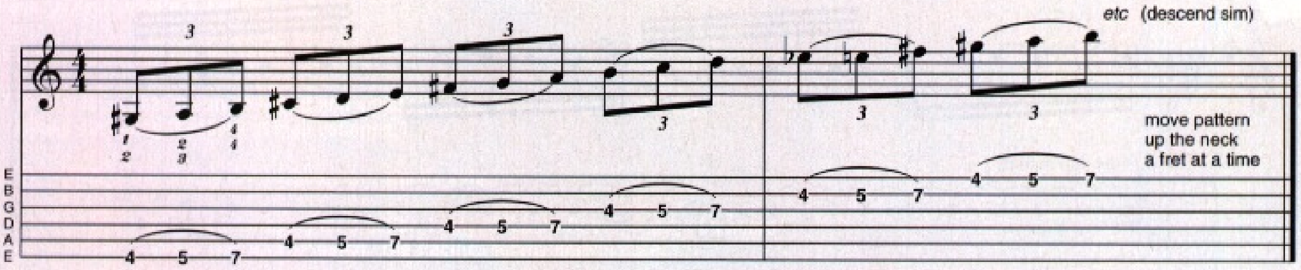
EXAMPLE 4


etc (descend sim)
move pattern
up the neck
a fret at a time
E
B
G
D
A
E

EXAMPLE 5

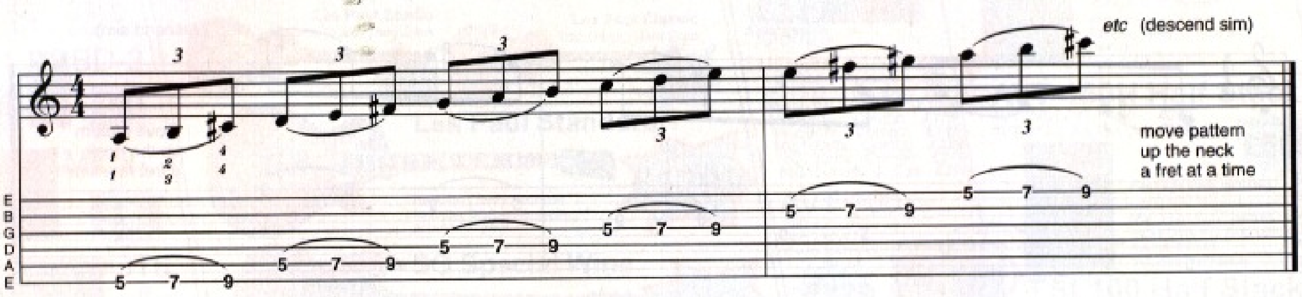

etc (descend sim)
move pattern
up the neck
a fret at a time
E
B
G
D
A
E

EXAMPLE 6


etc (descend sim)
move pattern
up the neck
a fret at a time
E
B
G
D
A
E

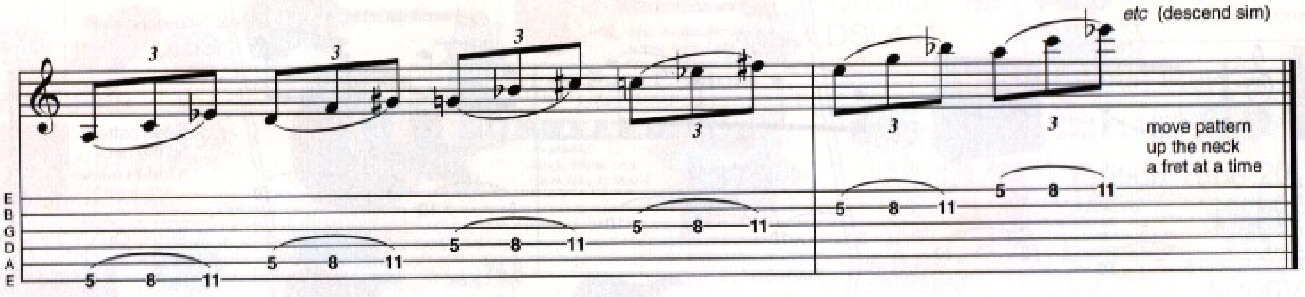
LEGATO EXAMPLES CONTINUED

EXAMPLE 7


etc (descend sim)

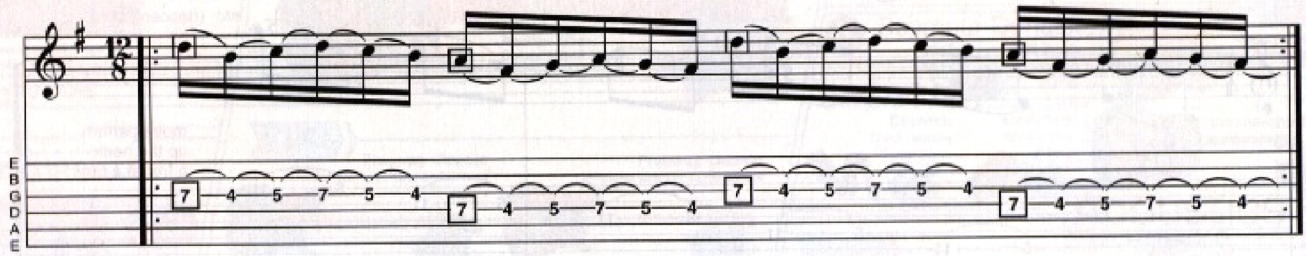
move pattern up the neck a fret at a time

EXAMPLE 8

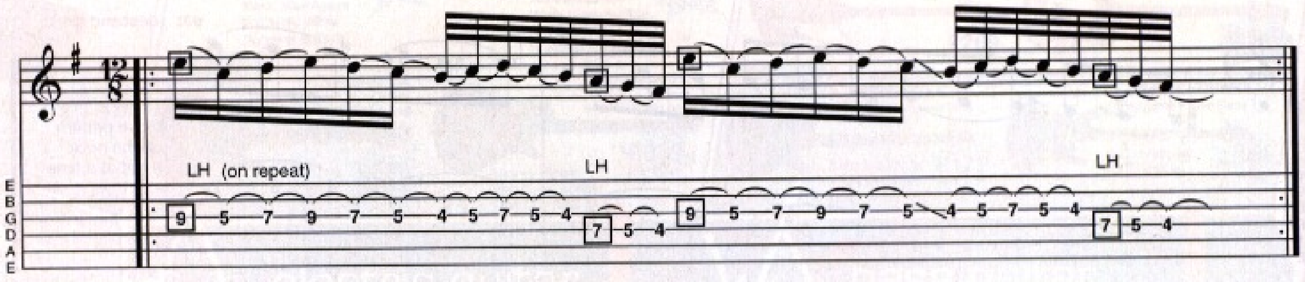

etc (descend sim)

move pattern up the neck a fret at a time

EXAMPLE 9



EXAMPLE 10


LH (on repeat)

LH

LH

Guthrie investigates Beck's First Law, which states that "picks are for fairies"

FINGERPICKIN' GOOD

ON THE CD
TRACKS 30-32
30. Introduction
31. Track
32. Backing track

GT RATING
MODERATE

Will improve your:
- **Fingerstyle technique**
- **Whammy bar technique**
- **General funkiness**

YOUR GT TUTOR
GUTHRIE GOVAN
See p9 for more info on all the GT tutors

This month's Soloing School backing track is a funky uptempo blues in A minor. Our policy will be to stick to the most instinctive note choices and focus on some "fingers only" licks, so let's not worry too much about the theory side of things. Suffice it to say that most of the demo solo utilises notes from the A minor blues scale:

I	b3	4	b5	5	b7
A	C	D	Eb	E	G

with the occasional natural 6th (F#) thrown in. We are treating the chord progression as one based on the A Dorian mode, because the IV chord is a D dominant chord containing F#, hence the key signature.

Stylistically, our three role models this time round are three players noted for their exclusively fingerstyle approach to right-hand technique; Johnny 'Guitar' Watson, Albert Collins and Jeff Beck. The demo solo devotes a 12-bar cycle to each player in turn, and the main intention was to demonstrate that fingerstyle blues playing comes in many flavours.

BARS 1-12: JOHNNY 'GUITAR' WATSON

Though Watson may be something of an unsung hero, his contribution to electric guitar playing cannot be underestimated. Some would claim that his 1954 instrumental Space Guitar paved the way for the flamboyant stylings which brought a certain Mr Hendrix to our attention some years later, and Frank Zappa often cited Watson's Three Hours Past Midnight as the track which first drew him to the sonic potential of the electric guitar.

When Zappa waxed lyrical about Johnny, he often came out with phrases like "a wiry, kind of nasty, aggressive and penetrating tone". Not many players would take that as a compliment, but I am fairly sure it was meant as one! Watson's playing has a percussive snappiness to it, which sits well in funkier genres.

Given the nature of the backing track, I chose to model the demo solo on Johnny's funky 1970s output, rather than his earlier, bluesier recordings. To get the most out of these licks, really pull those high strings with your fingers, so you hear them slapping against the frets at the start of the more prominent notes. When you see a staccato dot in the transcription, try to mute the relevant note immediately after playing it. The results will sound a lot more believable.

Wherever you encounter a group of notes that need to be plucked in rapid succession, you should try a rhythmic alternation between your thumb and first finger. To get a feel for things, try playing one note repeatedly in a 16th note rhythm, using your thumb on the downbeat and alternating strictly from there on and the technique should soon start to feel instinctive!

BARS 13-24: ALBERT COLLINS

Two of the most distinctive factors in Collin's unique blues style were his use of a capo and his DADFAD tuning; many of his signature licks are characterised by a fearless use of open strings. Having attempted a faithful rendition of Frosty not so many months ago, I thought I might use this demo solo to approximate some of those sounds using standard tuning with no capo, to make the licks more accessible to our readers...

SOUND ADVICE

THE RIGHT TONE FOR THE RIGHT PLAYER

To mimic that funk-era Johnny 'Guitar' Watson sound, the ideal would be to plug a Gibson semi-acoustic (perhaps with the pickup selector switch set to the thinner-sounding middle position) into a vintage style Fender valve combo. If you don't have access to such delicious toys, just try to dial up a clean tone with enough top end to bring out the percussive nature of those aggressive string-pulls and enough low end to add a little warmth to the proceedings. Strat owners might try using the neck pickup and then boosting the treble on the amp's EQ to preserve the required sharpness.

If you need to approximate Albert Collins' trademark tone, there is really only one solution: the bridge pickup of a Telecaster, running through a cleanish valve amp with the treble turned up to 11. If you are using humbuckers, try to scoop out the mids and back down the low end to compensate for the intrinsically meatier nature of these pickups.

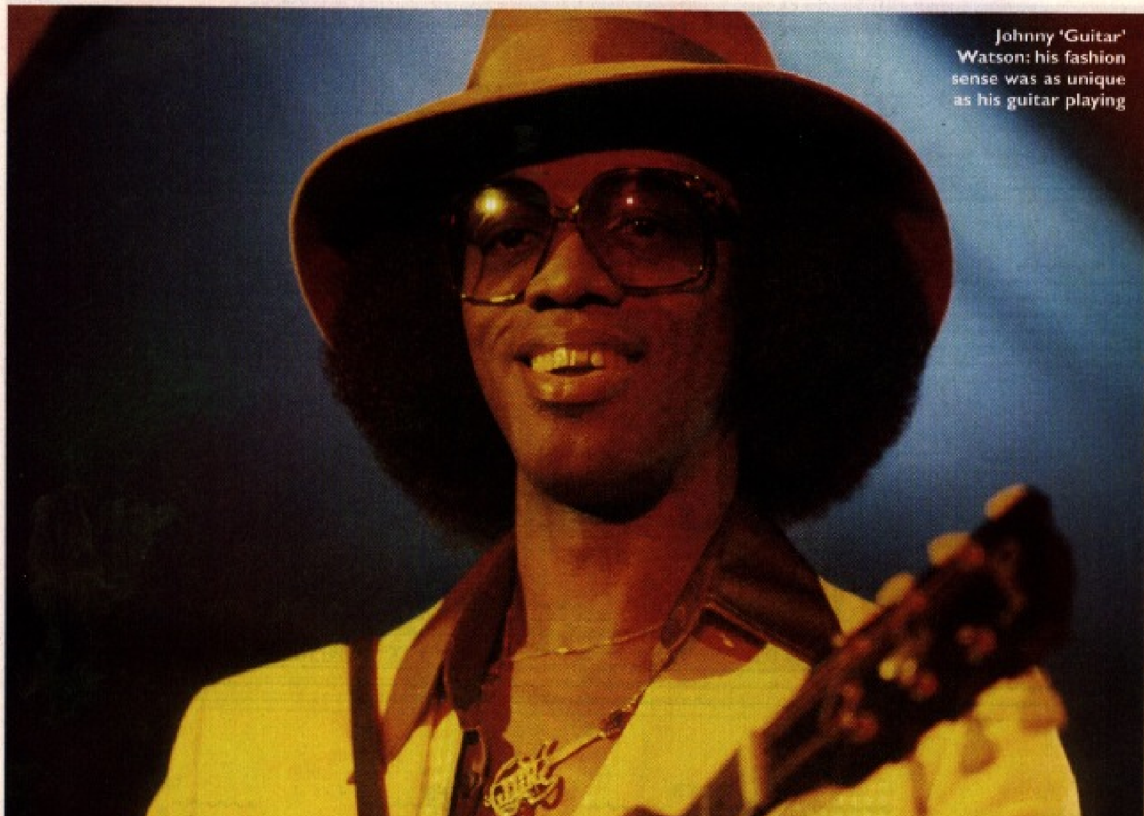
Jeff Beck's tone is harder to quantify. He has used all sorts of gear over the years, and whether it's a clean Strat tone or a Les Paul through a fuzzbox, you always know it's him. Apologies if this sounds like a cop-out, but the big secret has to lie in the way he hits the strings. His fingerstyle technique can be brutally heavy-handed at times, so don't be scared to dig in.

Theory-wise, you will note that some of these ideas draw on a variant of the Am pentatonic, where you replace the b7 with the natural 6th we discussed earlier. Robben Ford fans will recognise this tonality, but I think in Albert's case these notes probably cropped up naturally as a consequence of his unorthodox tuning, rather than reflecting any deliberate attempts to emphasise the 6th. The suggested fingerings for these licks should inject a touch of the Iceman into your blues phrasing, without recourse to funny tunings and capos...

As with the preceding 12 bars, you can tackle all the notes with your right-hand thumb and forefinger. Try getting your fretting hand au fait with the licks first, then gradually increasing the aggression factor with your other hand. You will note that the authenticity of these licks is more apparent when you hit the strings harder.

BARS 25-36: JEFF BECK

For this demo solo, I added a gnarly fuzzbox into the equation, to reflect the kind of filthy tones you can hear on such 70s offerings as Wired and Blow By Blow. I also



Johnny 'Guitar' Watson: his fashion sense was as unique as his guitar playing

© PETER MAZEL / SUNSHINE / RETNA

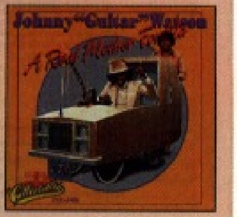
threw in some typical whammy bar inflections. Generally, these serve as a way of decorating the start or end of a note. To make these ideas work, you will need to find a comfortable right-hand position where you can keep a hold on the bar (try cradling it in the crook of your little finger) without interfering with your ability to pluck the notes.

Licks like the one in bars 28-29 hopefully offer some incentive for all our readers to investigate a fingerstyle approach. Quite aside from the tonal variety afforded by this technique, you will find that the thumb/finger alternation makes the notes a lot easier to play.

Finally, a quick aside about pitching; yes, I know some of those notes sound a little sharp on the CD demo. If you check out some of Beck's earlier work, you will hear plenty of this trait, and the frustrating thing is that it only sounds good when Beck himself does it! If you have any doubts, I would urge you not to bother with this policy of deliberately playing out of tune for now – it is something that works best in very small doses, and you should only add such touches when your ears tell you it sounds okay. In the meantime, the wisest course of action is simply to steal the licks as written, and try to slot them into your own playing style.

TRACK RECORD

ESSENTIAL FINGERSTYLE



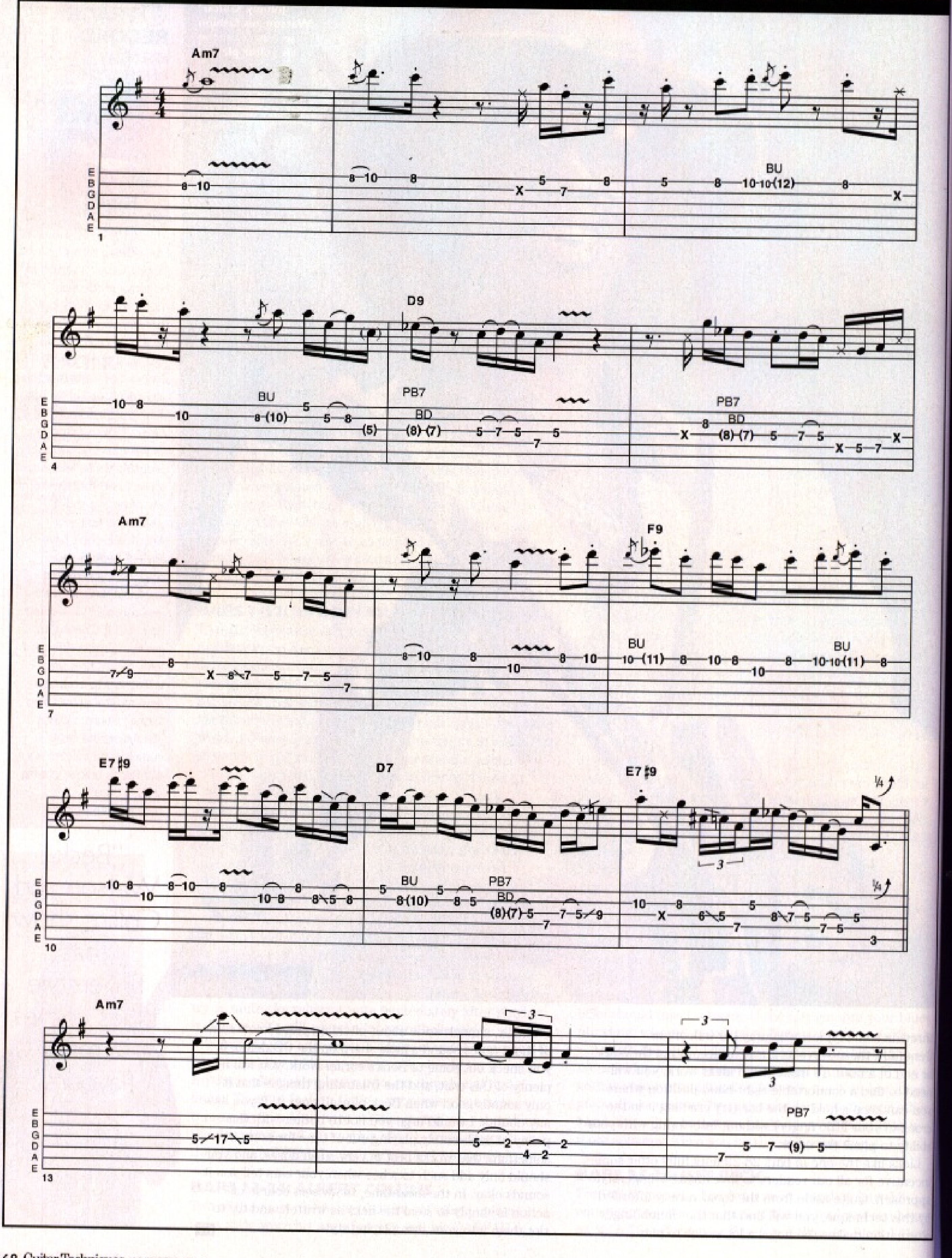
For a classic slice of Johnny 'Guitar' Watson in his funky mode, you might like to check out the very worthy album A Real Mother For Ya. If you want to research Albert Collins further, you could always dig out the classic Truckin' With Albert Collins (although, for full effect, you should probably try to find some video footage from any of his live shows - what an entertainer!) And if you don't have any Jeff Beck in your collection, you should immediately rush out and purchase Wired and You Had It Coming, to get some perspective on Jeff's Miles Davis-like willingness to embrace new musical genres. The former album is classic 70s fusion, the latter is cutting-edge electronica, but Beck's unique playing style is equally recognisable on each.

"Beck, Watson and Collins show that fingerstyle blues comes in many flavours"

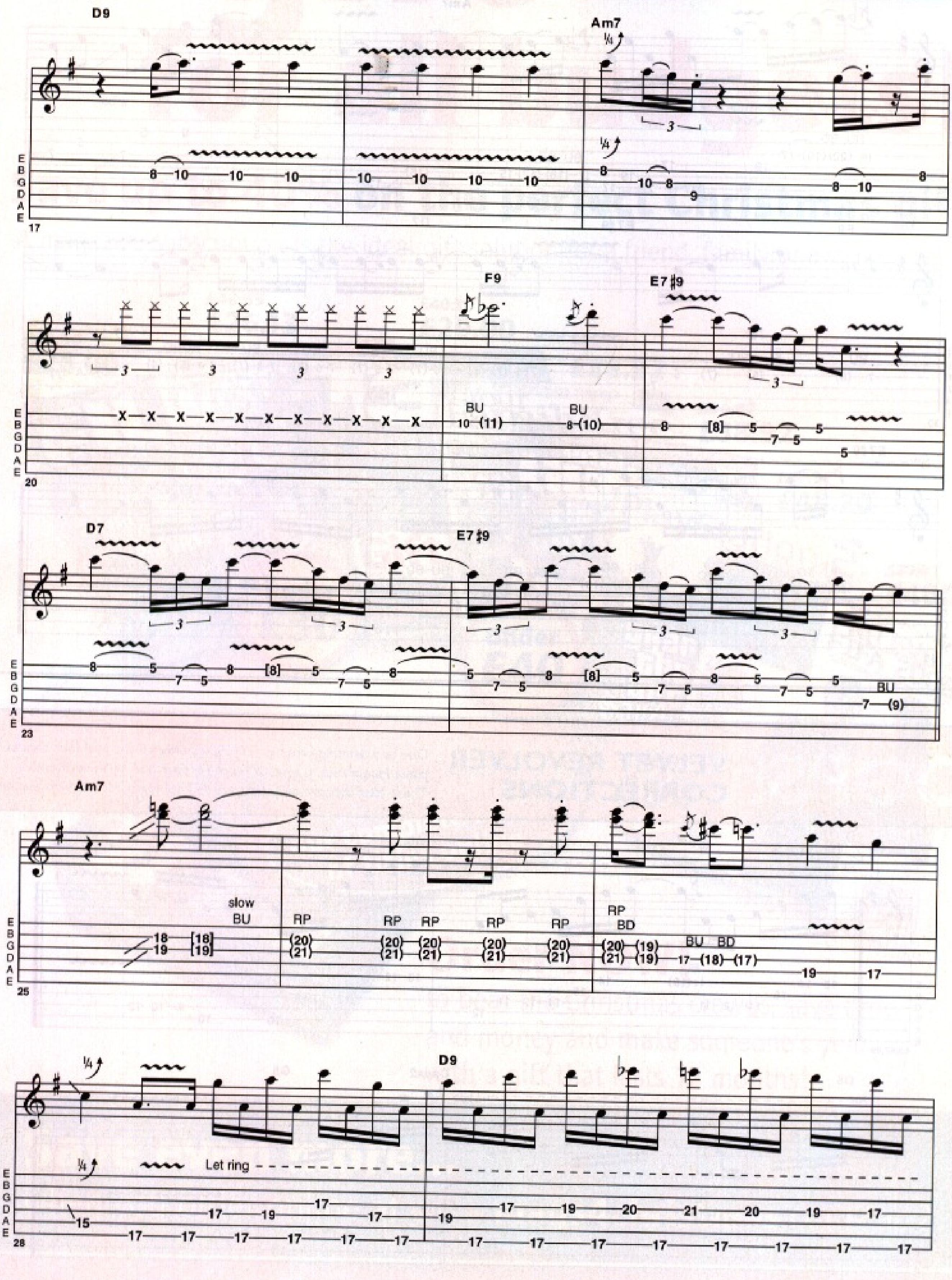
Soloing School

FINGERPICKIN' GOOD

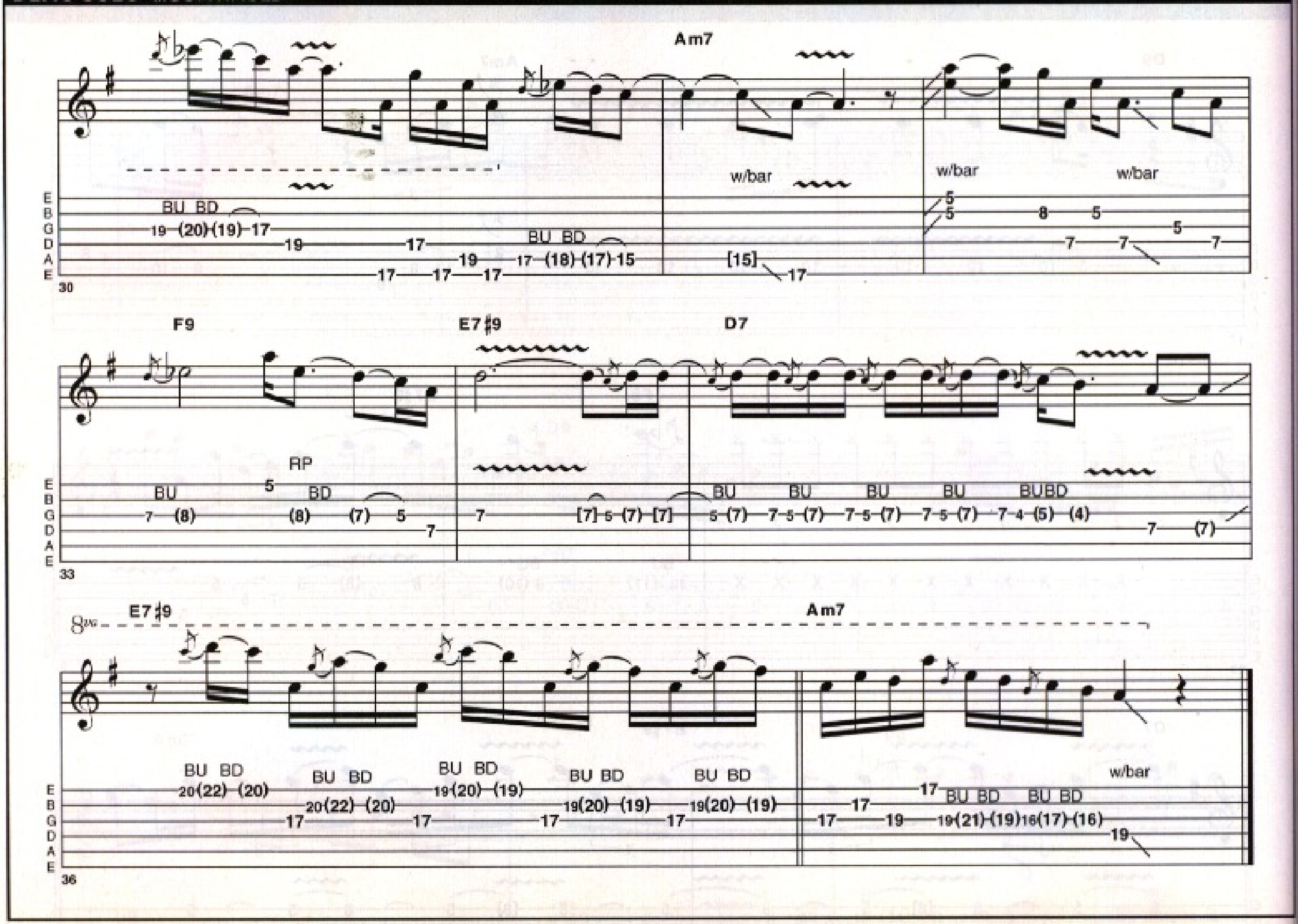
DEMO SOLO


Am7
D9
Am7
F9
E7♯9
D7
E7♯9
Am7
BU
BD
PB7
¼
E B G D A E
1
4
7
10
13

DEMO SOLO ...CONTINUED

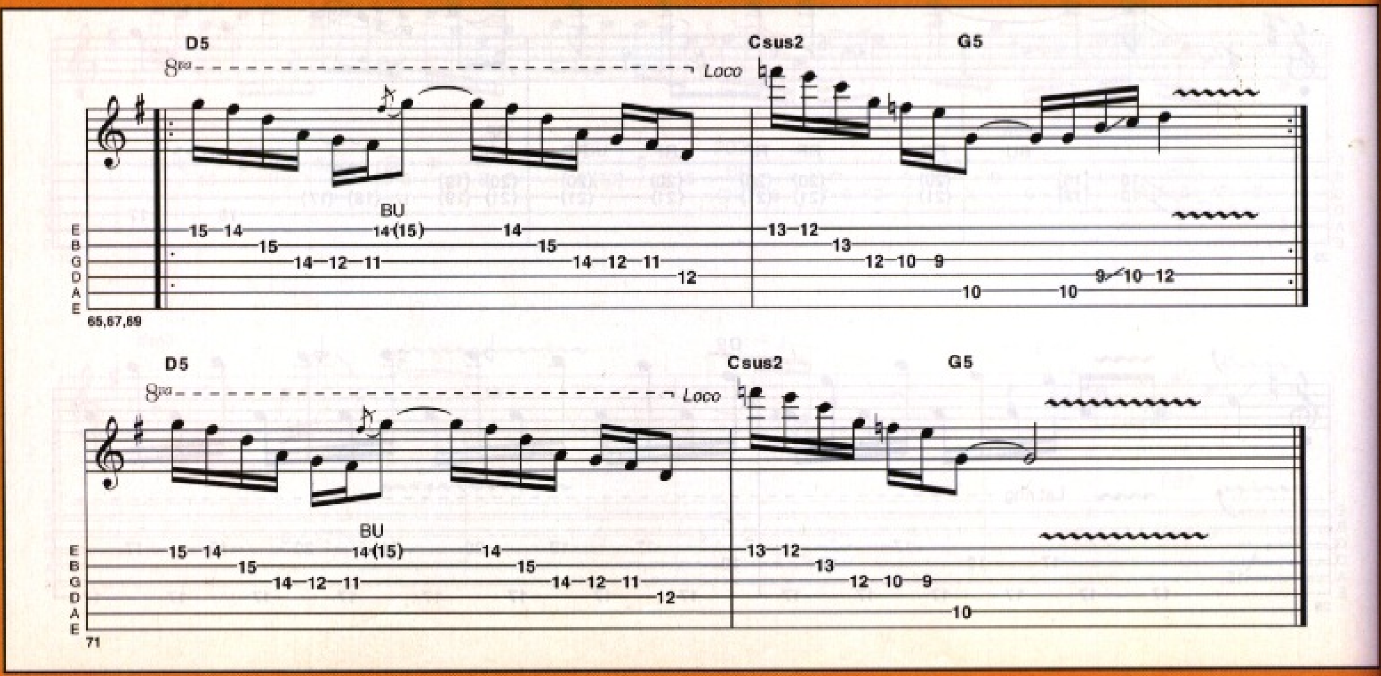

D9
Am7
¼
F9
E7♯9
BU
D7
E7♯9
Am7
slow BU
RP
RP BD
BU BD
¼
Let ring
D9
17
20
23
25
28

DEMO SOLO ...CONTINUED


Am7
w/bar
BU BD
30
F9
E7♯9
D7
RP
33
8va
E7♯9
Am7
36

OOPS! VELVET REVOLVER CORRECTIONS

Due to a printing error in GT105, we omitted the final four bars of Jamie Humphries' transcription of Fall To Pieces by Velvet Revolver. These four bars are included here. GT apologies for any inconvenience.


D5
8va
Loco
Csus2
G5
BU
65,67,69
71

Get your picking hand moving, and sit back and relax with a mix of syncopated rhythms and cool Latin jazz sounds

BOSSA NOVA

ON THE CD
TRACKS 33-45

33. Introduction
34. Example 1
35. Introduction
36. Example 2
37. Introduction
38. Example 3
39. Introduction
40. Example 4
41. Introduction
42. Example 5
43. Example 6
44. Introduction
45. Example 7

GT RATING
MODERATE

■■■■▨▨▨

Will improve your:
- **Harmony knowledge**
- **Jazz repertoire**
- **Bossa nova comping**
- **Picking hand independence**

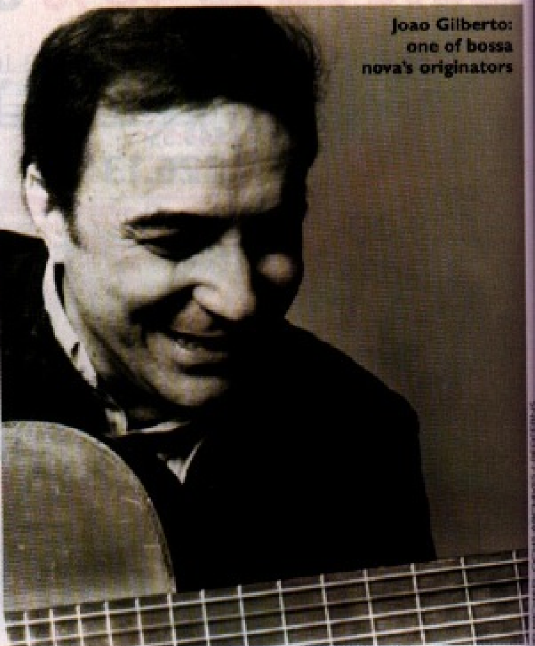
> "The gentle sounds of bossa nova became popular with the upper and middle classes of Brazil"

YOUR GT TUTOR
- PETE CALLARD

See p9 for more info on all the GT tutors

TRACK RECORD
RECOMMENDED LISTENING

Most jazz musicians play bossa nova-style tunes, but to hear an authentic sound, check out artists like Antonio Carlos Jobim, Joao Gilberto, the great guitarist Baden Powell, and Astrud Gilberto.



Joao Gilberto: one of bossa nova's originators

Bossa nova emerged as a style in the 1950s when Brazilian musicians like Antonio Carlos Jobim and Joao Gilberto began mixing the cool jazz they were hearing from the US with the syncopated rhythms of samba. The gentle, romantic bossa nova sound became popular among the middle and upper classes of Brazil, with mellow songs reflecting wistfully on lost love, the beach and beautiful women. Bossa nova in turn began to influence jazz musicians, with saxophonist Stan Getz helping to bring the sound to the wider world with his collaboration with Joao Gilberto on the album Getz/Gilberto in 1964.

The best-known composer of bossa nova was Antonio Carlos Jobim, with songs like The Girl From Ipanema, Wave, Desafinado, Corcovado, One Note Samba, How Insensitive, Meditation and Triste becoming standard repertoire for jazz musicians.

The nylon string guitar is a central part of the bossa nova style, and in this column we are going to look at some basic and more complex bossa nova guitar comping patterns, and practise applying them to a Jobim-style chord progression. There are several variations on the bossa nova rhythm, but **EXAMPLE 1** shows one of the main ones, from which we are going to be working in this column. I have used a C6/9 chord to demonstrate several of the ideas here, as it is a very common sound in bossa nova, along with min6/9, maj9, min9 and 13th chords. It is also common for authentic bossa nova to be written in 2/4 or cut-common time, but in jazz it tends to be written in 4/4, which I have done in this column.

You will need to dispose of your plectrum at this point because the next step in bossa nova playing is to separate the bassline from the chords, with the picking-hand thumb playing minims while the fingers play the bossa rhythm (**EXAMPLE 2**). Once you are comfortable doing this, practise moving between the root and 5th with your thumb for more bass motion while keeping the chord pattern constant (**EXAMPLE 3**). **EXAMPLE 4** shows a further variation, with the first three picking hand fingers (i, m, a) moving between the E, B and G strings and the B, G and D strings for greater harmonic interest. **EXAMPLES 5** and **6** apply these patterns to a turnaround (I-VI-II-V progression) in C, the first (**EXAMPLE 5**) more straightforward and the second (**EXAMPLE 6**) more complex.

To finish, I have come up with a Jobim style chord progression to practise applying these ideas to (**EXAMPLE 7**). Once you feel comfortable with the style, practise applying these ideas to bossa nova standards like The Girl From Ipanema, Wave and How Insensitive. All you then need is a breathy sax player and you will clean up on the wine bar circuit! GT

PRO TIP

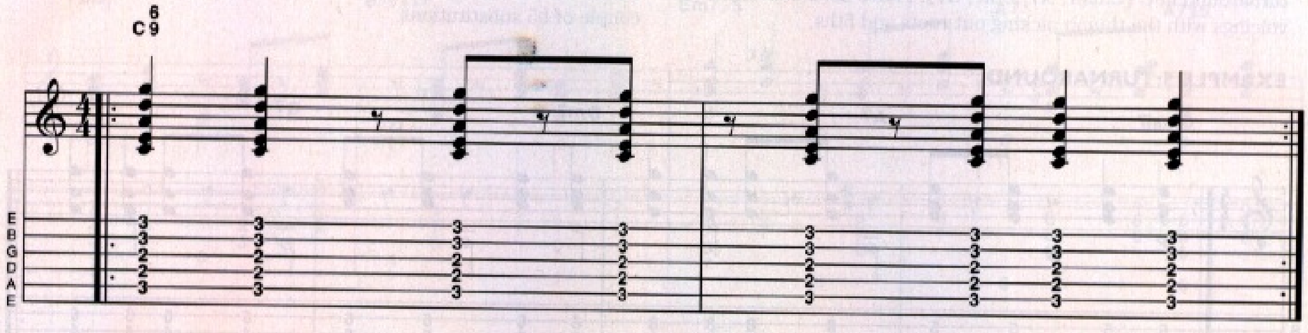
Rhythm is the absolute essence of Brazilian music. Even with the greater emphasis on harmony in bossa nova, the rhythmic syncopation is still at the foundation of the style, so practise keeping these patterns as rhythmic as possible. The thumb bassline provides the pulse against which the rest of the rhythm sits, so if that is strong and constant, everything else should fall into place.

SOUND ADVICE
BOSSA NOVA BRILLIANCE

Although bossa nova is traditionally played on a nylon string guitar, these ideas will work equally well on an acoustic or a jazz guitar. For a good jazz sound, use the neck pickup on your guitar with the tone control rolled off (or take the treble down on the amp), and set up a clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither is essential.

EXAMPLE 1 COMMON BOSSA NOVA RHYTHM

EXAMPLE 1 shows a common bossa nova rhythm (although by no means the only one) around which the rest of the examples are based

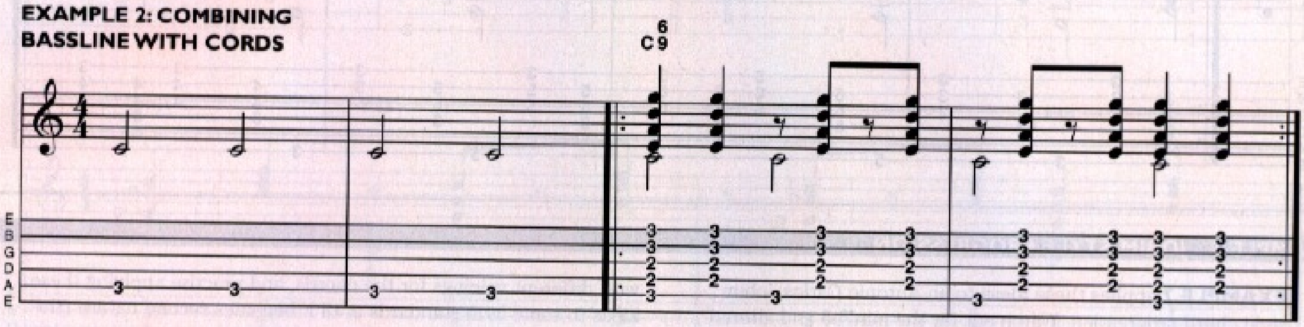


EXAMPLES 2, 3 & 4 COMBINING BASSLINE AND CHORDS

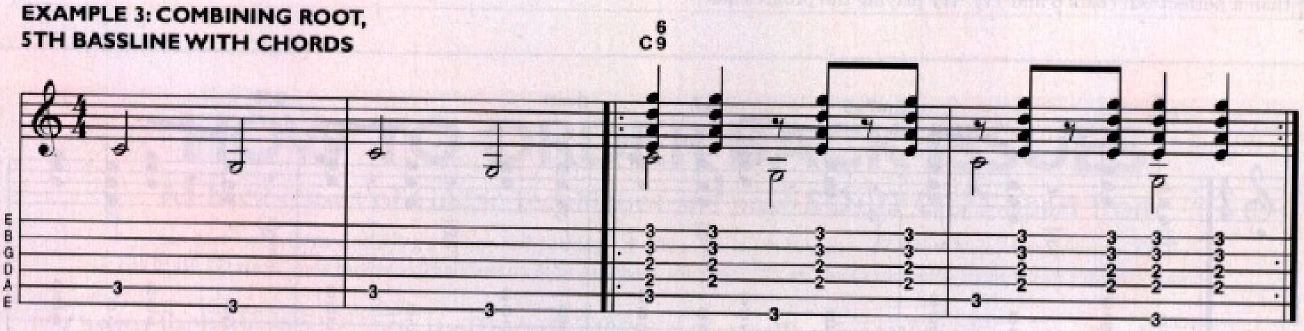
EXAMPLE 2 shows how to add a minim root note bassline pulse to the bossa rhythm, using the picking hand thumb for the bass line and the rest of the fingers for the upper part of the chord. For **EXAMPLE 3**, the bassline moves between the root (C) on the A string and the 5th (G) on the bottom E.

EXAMPLE 4 expands the idea again, using the first three picking-hand fingers (i, m, a) moving between the E, B and G strings and the B, G and D strings for greater harmonic interest while the thumb continues to alternate between the root on the downbeat and the 5th on beat 3.

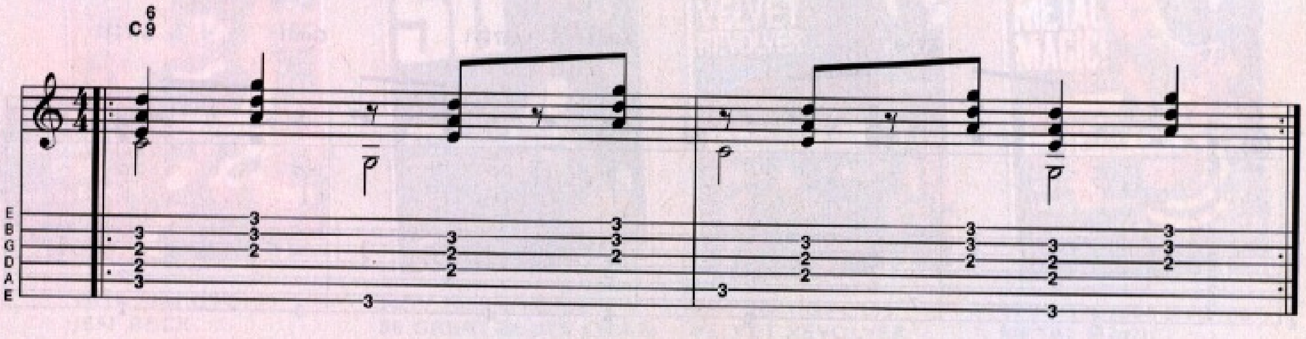
EXAMPLE 2: COMBINING BASSLINE WITH CORDS



EXAMPLE 3: COMBINING ROOT, 5TH BASSLINE WITH CHORDS



EXAMPLE 4: COMBINING BASSLINE WITH CHORDS – VARIATION

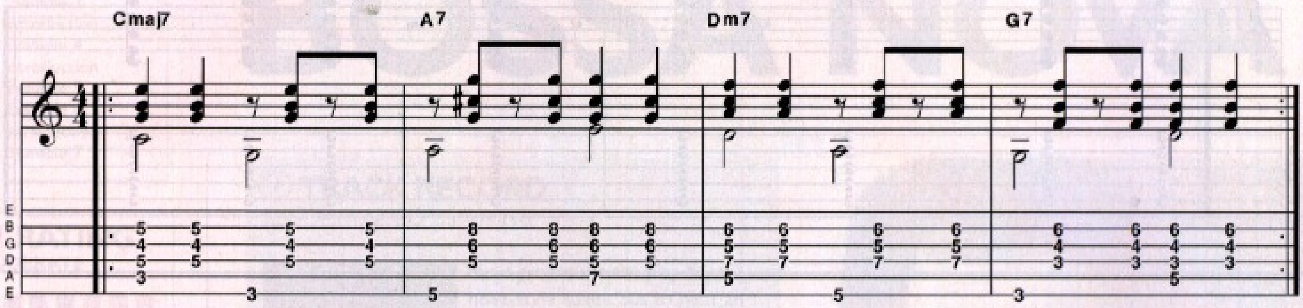


EXAMPLES 5 & 6 APPLYING THE BOSSA NOVA RHYTHM TO A TURNAROUND

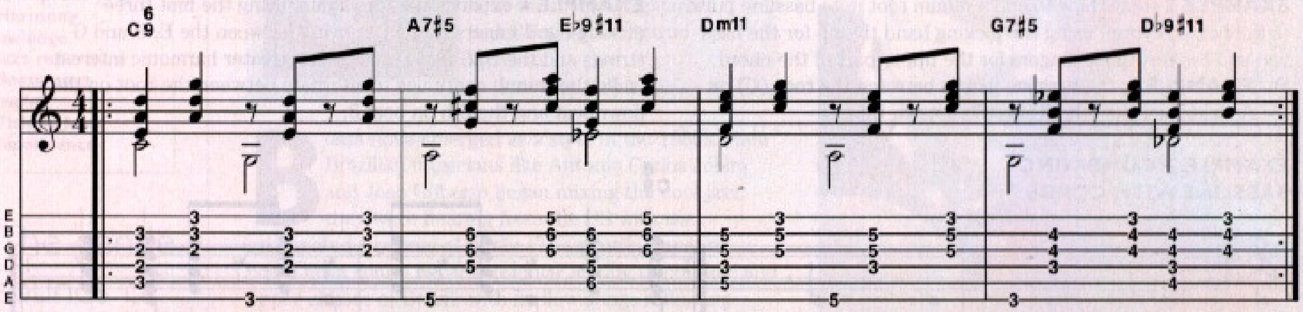
EXAMPLE 5 demonstrates how to apply this pattern to a turnaround in C (Cmaj7, A7, Dm7, G7). I have used conventional voicings with the thumb picking out roots and 5ths.

EXAMPLE 6 expands this idea, using the comping pattern from **EXAMPLE 4** and more complex, Latin-style voicings and a couple of b5 substitutions.

EXAMPLE 5: TURNAROUND

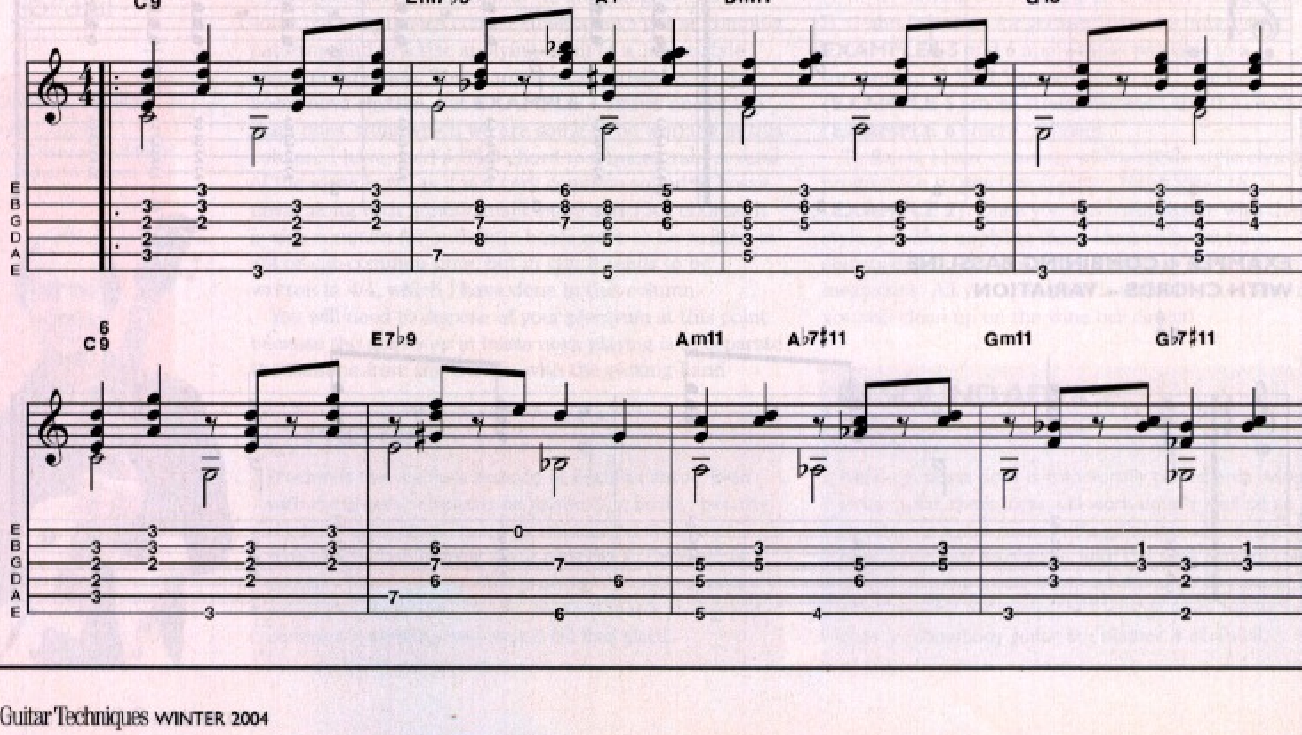

Cmaj7
A7
Dm7
G7
E
B
G
D
A
E

EXAMPLE 6: TURNAROUND – VARIATION

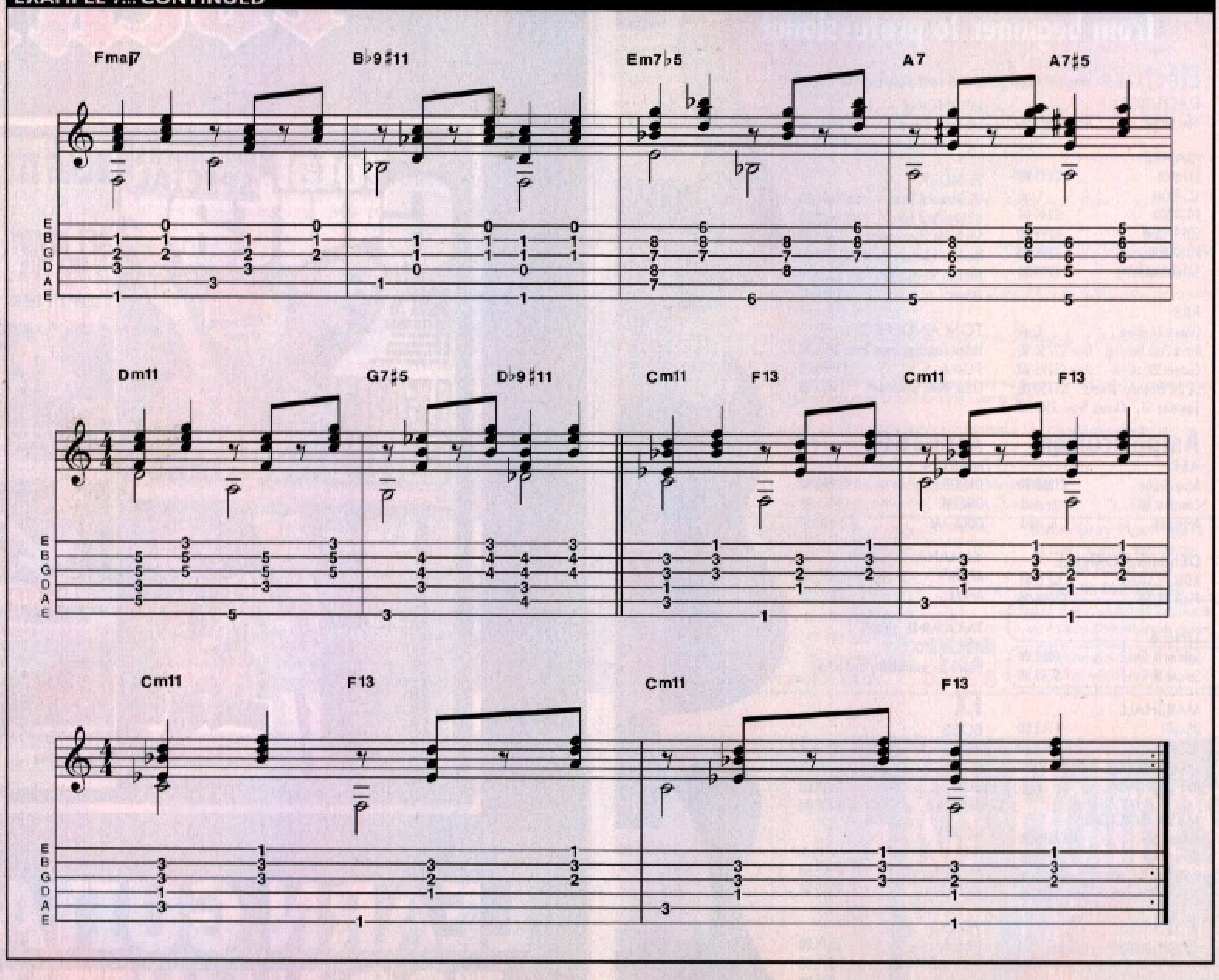

C6/9
A7♯5
E♭9♯11
Dm11
G7♯5
D♭9♯11
E
B
G
D
A
E

EXAMPLE 7 JOBIM-STYLE PROGRESSION

EXAMPLE 7 applies these ideas to an Antonio Carlos Jobim style chord progression. Watch out for the min7b5 and altered dominant chords, where the bassline has to play a b5th rather than a perfect 5th (bars 6 and 11). Try playing the progression with different voicings for the chords, and practise applying these ideas to some latin standards until it becomes second nature (the Kenny Dorham tune, Blue Bossa, would be a good place to start).


C6/9
Em7♭5
A7
Dm11
G13
C6/9
E7♭9
Am11
A♭7♯11
Gm11
G♭7♯11
E
B
G
D
A
E

EXAMPLE 7... CONTINUED



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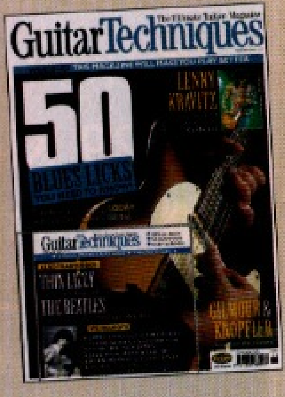
OCT 2004 GTC103
JEFF BECK
Nadia transcribed, Robben Ford Masterclass, Play Like Malmsteen



NOV 2004 GTC104
50 GREAT BLUES LICKS!
Plus tab for tunes by Lenny Kravitz, Thin Lizzy and The Beatles

DEC 2004 GTC105
VELVET REVOLVER
Tab for Fall To Pieces as well as songs by Slayer, Maroon 5 and Ten Years After

WINTER 2004 GTC106
METAL MAGIC!
25 metal licks, Ozzy's Mama, I'm Coming Home transcribed, plus more!

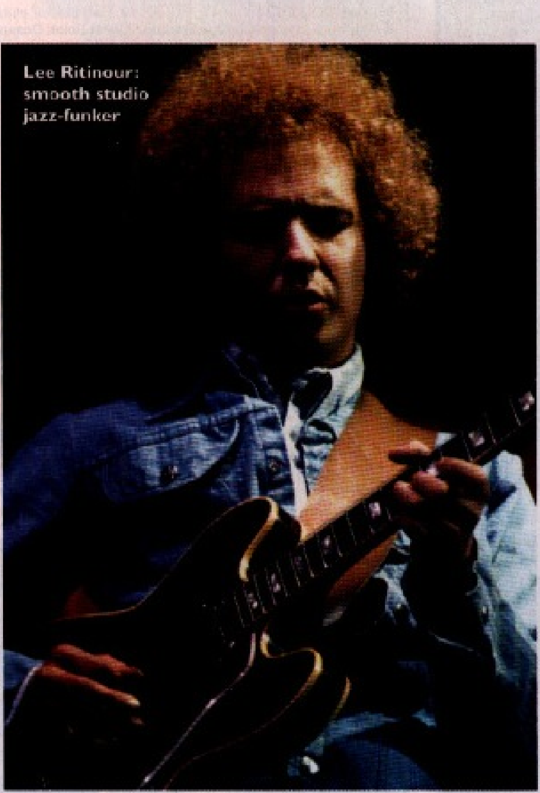
ON THE CD
TRACKS 46-47
46. Examples 1-5
47. Backing track

This smooth LA jazzer initially enjoyed a career as an A-list session player during the 70s and 80s, gracing albums by George Benson, Pink Floyd and Steely Dan.

HOW TO FUNK LIKE LEE RITENOUR

GT RATING
MODERATE

Will improve your:
- **Picking technique**
- **Chord arranging**
- **Rhythm approaches**


Lee Ritinour: smooth studio jazz-funker

© PAUL SLAUGHTER / RETNA

In many respects, funk is only a small part of Lee Ritenour's playing style. But although he is more of a smooth jazzer these days, favouring a 335 or Gibson L5, his career has seen him play in countless rhythm roles at the very highest of levels.

His days as an A-list LA session guitarist mean he has developed a precise rhythmic ability that often veers into funk territory.

His fusion leanings have laced his grooves with a rhythmic and chordal complexity that often goes beyond the standard 16th note dom9 chord playing often associated with funk (for example James Brown's Jimmy Nolan). As 80s/90s LA session ace Paul Jackson Jnr remarked to me during an interview a while ago: "Lee has a great sense of timing that's a little more sophisticated than other players. I spent a lot of time learning his licks and solos from his early albums, trying to phrase like him." So all this considered, it seems about time for us to dip our funking toes into the sophisticated rhythm pool of one of the 70s' most important sessioneers.

STYLE

Lee's style has been well-honed through years of recording and live work that, in turn, drew on his days as a driven guitar student. He certainly was fortunate considering his teachers were Duke Miller (ex-head of

SOUND ADVICE

THE 70S AND 80S STUDIO SOUND

As one of the guiding lights during the LA session scene, Lee is well placed to comment on the right sound for the job. As he states, there was a reason why 70s session players favoured 335s and 80s guys opted for Strats. "Howard Roberts was a studio player in LA, and also a knowledgeable jazz player, who was playing a 335 and experimenting with fuzztones on sessions," he said. "This was pretty cool for young LA musicians like myself as it showed a way to play rock and jazz on one guitar, it was tonally that versatile. Then guys like me, Carlton, and Robben Ford came along and took it from there.

"By the end of the 70s we had taken the 335 sound as far as we could. Besides, music was starting to get brighter with synths and drum machines and next to these sharper sounds the 335 sounded a little displaced. This was especially true for me as I was mixing styles up and I needed to adapt my sound to what was happening. So different guys went to different places – Carlton settled on Valley Arts, for example. As for myself I went through a few solidbody guitars before opting for my modified 63 Strat, which can cut through all the synths in a pop song mix. It is fitted with EMG pickups and a Floyd Rose to widen its versatility.

"Amp-wise, I used a Fender Vibrolux for sessions that Paul Rivera worked on, to fatten-up the midrange. Most of the time as a studio musician you use smaller amps so that if you have to get a rock 'n' roll sound it's not so loud that it drowns out everybody else."

LEE ON THE CLIMBING THE SESSION PLAYER LADDER:

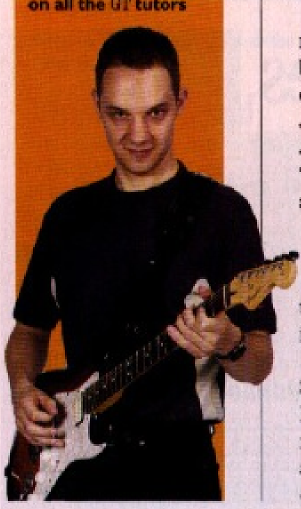
"When you are first coming up the ladder, almost invariably the producer tells you what to play. They don't know your playing and they don't really know to trust you yet because you haven't been on hit records or done a lot of sessions, so it's reasonable for them to guide you in what to play. But after a period of time this can change, and in the last couple of years of studio work they would always say: "Here's a chord sheet and here's some ideas that we wrote out, but anything you hear, feel free because you know better than us what to put on the record'."

LEE ON PLAYING PARTS:

"When I was reading a part that was difficult to play, I would rack my brain to find an easier way to play it. If you do that enough your mind becomes almost computer-like. You go through the possibilities in a flash, of revoicing things or finding new ways to play a difficult chord pattern. It is not a cop out to find an easier way to do something because you have to get to a level of technique to come back and play the hard way if that's the only way to do it."

YOUR GT TUTOR
- JASON SIDWELL

See p9 for more info on all the GT tutors



TRACK RECORD

Lee has been on a vast number of albums so here is a good variety of his solo and collaborative releases to check out: Feel The Night, 1979; Rio, 1979; Rit, 1981; Harlequin (with Dave Grusin), 1985; Earth Run, 1986; Portrait, 1987; Larry And Lee (with Larry Carlton), 1994; Fourplay (with Bob James, Harvey Mason and Nathan East), 1991. If you want to see him on DVD, the best one is Lee Ritenour And Friends Vol 1/2 (Eagle vision) where he is joined by Tuck and Patti, Steve Lukather and Bob James – what a line-up!

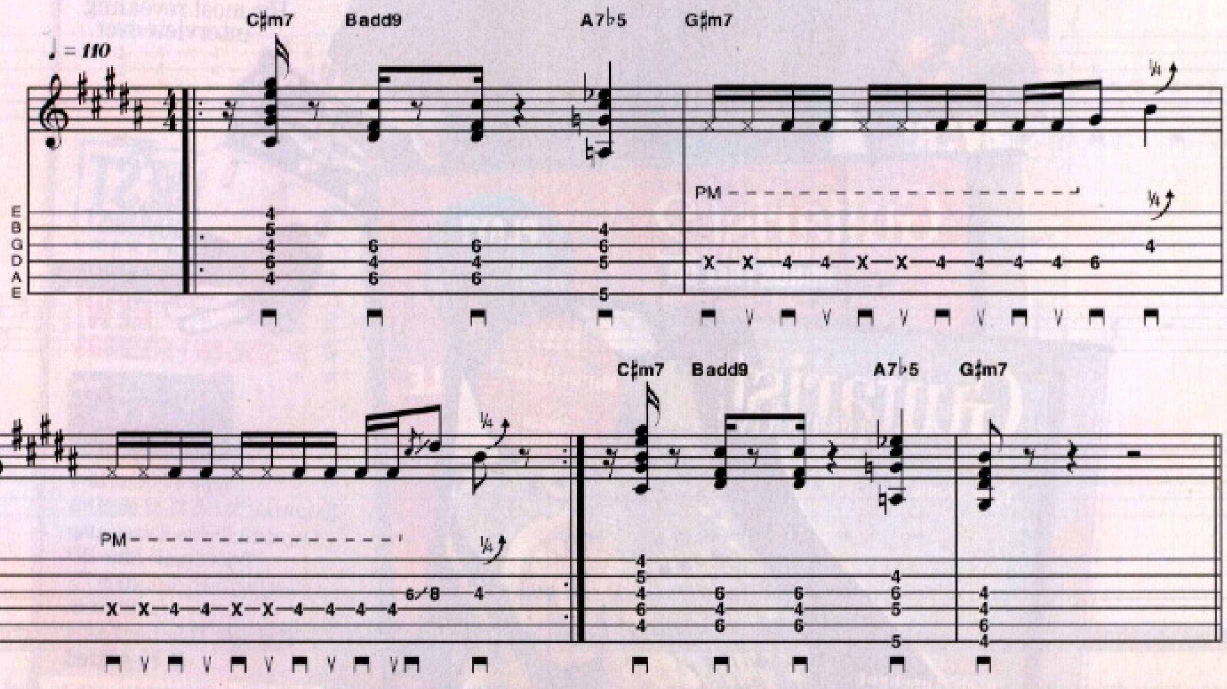
guitar at LA University), classical guitar master Christopher Parkening, Joe Pass (who also gave a few lessons to Larry Carlton) and Howard Roberts (early GIT tutor in LA). So by the time he was 22 and working regularly in studios, he was at ease with every aspect common to session work – sight reading, being creative when the red light was on and being savvy to the guitar's role in chart music. He also developed a Brazilian biasing early on after having toured with Sergio Mendes's Brasil 77, which meant he could turn his hands to some neat bossa nova grooves on a classical guitar if need be!

THIS MONTH'S EXAMPLES

The five examples I've recorded this month cover his output as a solo artist, his session playing and later work with the smooth jazz supergroup, Fourplay. In particular, as he is so adept at minor7 based grooves, I have stuck mostly with G#m7 as the home chord with a few jazzy leanings and single-note lines to spice things up. I used a Yamaha 812 Pacifica (neck and middle pickups) and the Vox AC30 emulation on a POD Pro preamp set to a clean tone. A little reverb and compression was added on mixdown to provide an early 80s funk guitar tone. GT

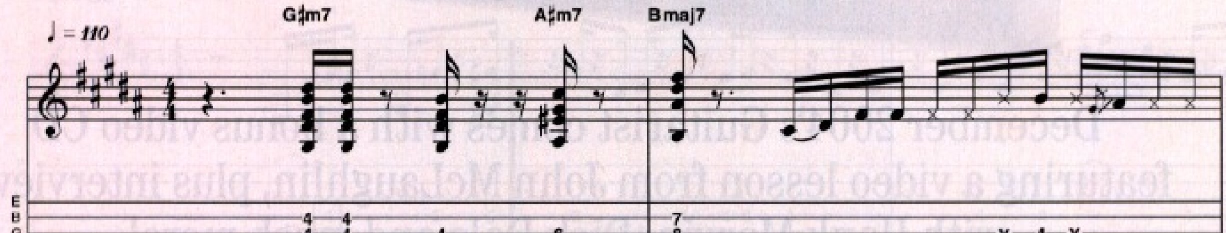
EXAMPLE 1: JAZZ FUSION CHORD VOICINGS AND FUNK FILLS

This chord (call) and single-note (response) is a solid example of Lee's rhythm playing on his early fusion albums. The progression is in G# minor with the chordal hits being IV III and bII in this key before the single notes create interest around the tonic chord (G#m7). The pick directions for the chords don't adhere to conventional 16th note rhythm playing in order for them to be sounded all the same way (ie brisk and confident down-strokes). The possible downside comes if you are used to strumming through 16th note grooves to keep your timing steady (complete with ghost strums that aren't heard) it is easy to waiver, especially with relatively tricky syncopations as played here. If my suggestions prove too difficult, feel free to go back to regular strumming. A little variation in the chords is better than a poorly performed rhythm.

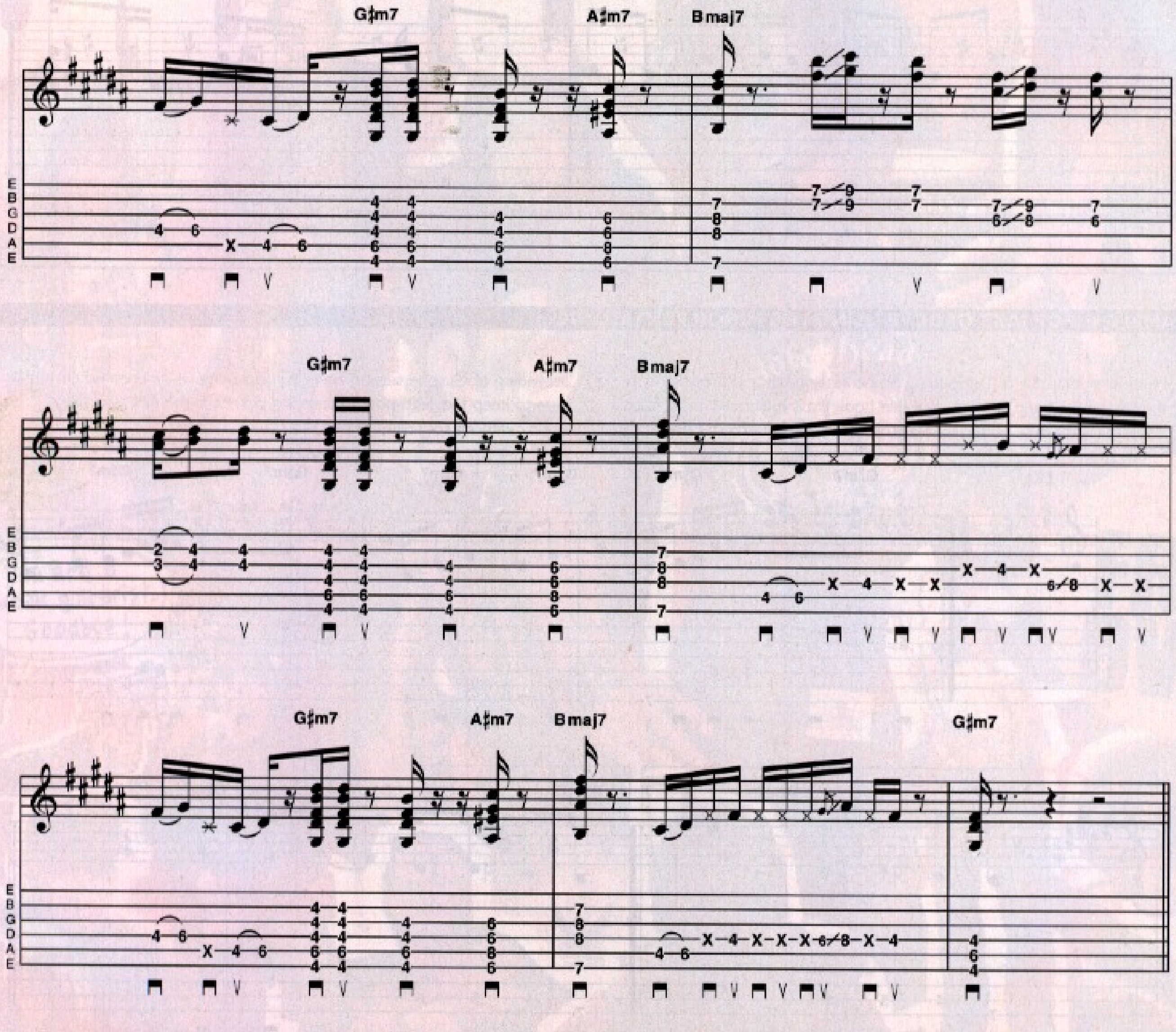


EXAMPLE 2: 70S FUNK GROOVE BASED ON 7TH CHORDS

This is arguably the toughest of all these examples, purely because of the rhythms involved. Again drawing on Lee's fusion funk, the unique aspect here is that the three chords start some way into the bar which makes the last chord resolve on beat 1 of the following bar. If that's not bewildering enough, there are a couple of fills (single notes and then Curtis Mayfield approved sliding double-stops) that add colour in between. Harmonically, it is relatively simple though – just a I-II-III in G# Dorian (G# A# B C# D# E# F#) that has been 'smooth jazzed' by making them all 7ths.

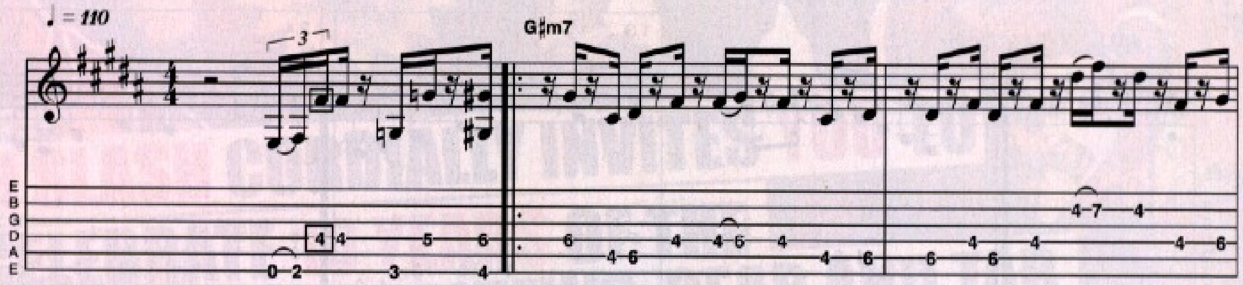


EXAMPLE 2 ...CONTINUED

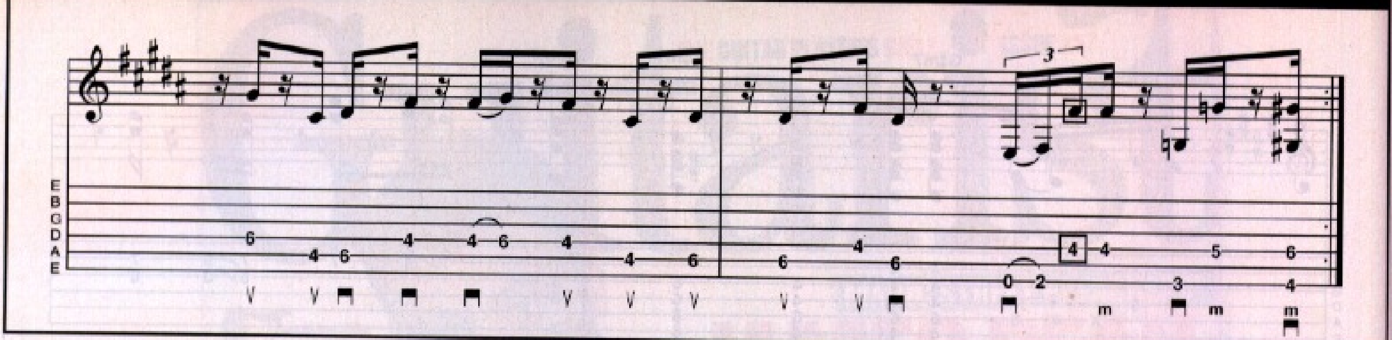


EXAMPLE 3: GUITAR AND BASS UNISON FUNK RIFF

Time for a new technique! Although Lee is a good picker, he often likes to use some hammer-on ideas in his playing (especially fast triplets using three note per string patterns) and this riff opens with a bass player's inspired triplet technique that is sure to impress when used in excess! A good tip would be to try light palm-muting on the low string's two notes so they are more punchy, and aim to hammer-on the fourth string with some gusto, otherwise you'll lose the triplet effect. Once you have nailed everything at a slow pace, start to increase the tempo until they're positively spitting out of your guitar! This riff is inspired by one of the first songs to ever use the Linn drum machine, Countdown.

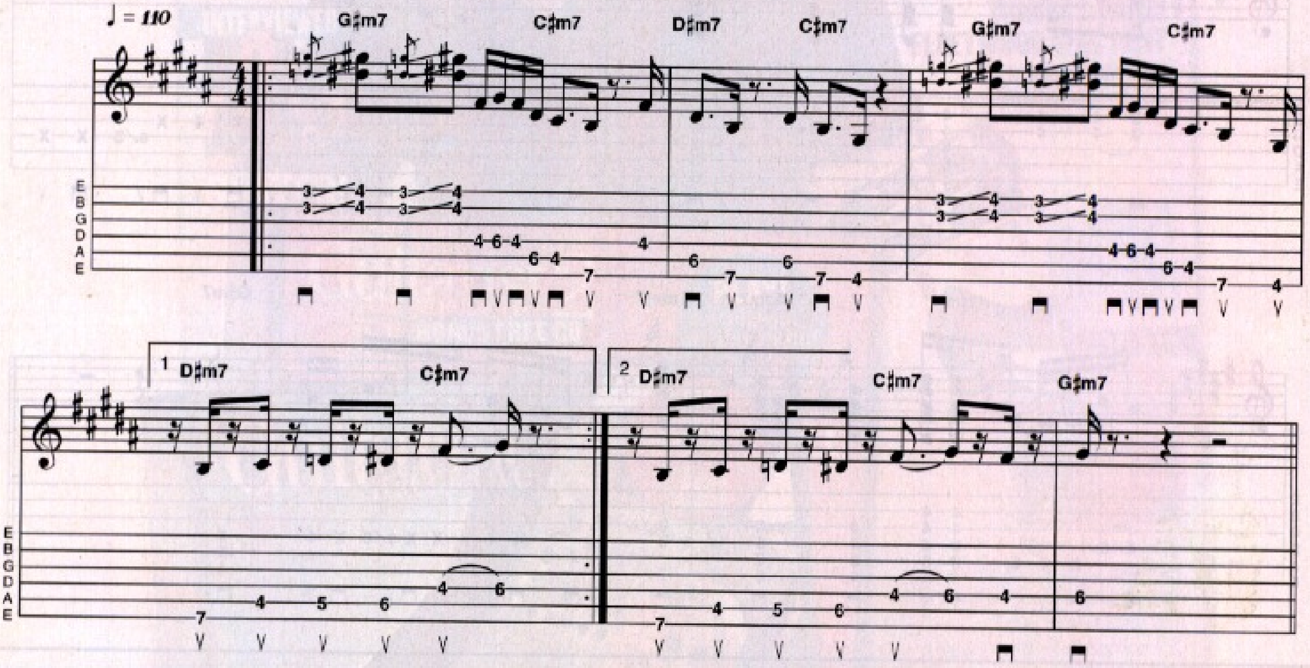


EXAMPLE 3: ...CONTINUED



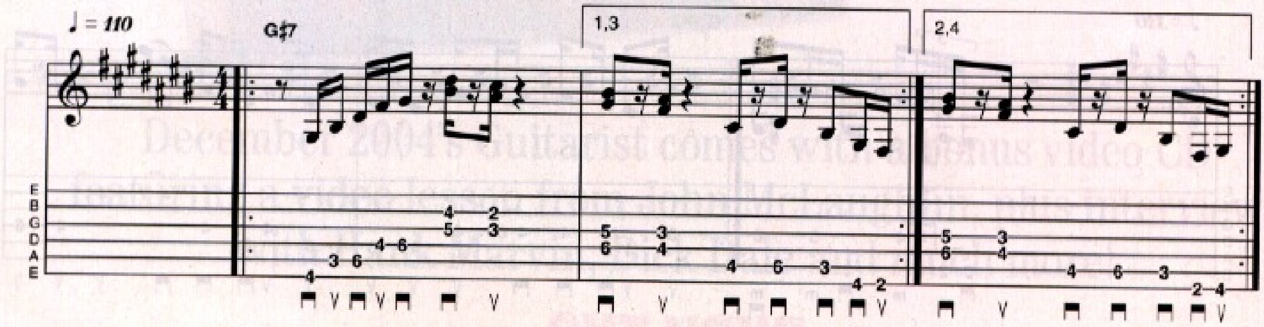
EXAMPLE 4: POP JAZZ GROOVE USING THE MINOR PENTATONIC

Here is an example of Lee putting on his session hat and fitting in with the rest of the band. It's a memorable hook tha's not too difficult, but to really sell it, make sure the double-stop slides are smooth and the ascending blues scale section on every fourth bar is syncopated correctly. Aim to keep the 16th note descending pushes in the first two bars steady, without sounding hurried.



EXAMPLE 5: MIXOLYDIAN FUNK GROOVE

To close, it seemed fitting to pay reference to Lee's tenure with the smooth jazz supergroup, Fourplay. This is the type of Mixolydian riff that he and bassist Nathan East would double up on while Bob James sprinkled some Fender Rhodes chordal dust on top! It is fundamentally built out of an ascending G#7 arpeggio with a sweet descent via thirds. If you want to sharpen up your articulations for the thirds even further, try using hybrid picking (down pick the lower note and use your middle finger for the higher note).



ON THE CD
TRACK 48
48. Full lesson

GT **RATING**
MODERATE

Will improve your:
- **Sense of pitch**
- **Harmonic awareness**
- **Chord recognition**

David Mead unravels the mysteries surrounding the positions of intervals in the major scale

INTERVAL IDENTITY PARADE

This month we are going to put the intervals of the major scale into some sort of perspective, by reviewing them all in sequence and looking at a way to remember how they all sound, even when we don't have a guitar around.

CARL FLINT

This may seem like a tall order, but stay with me because this is one of the short cuts in music that actually works. First of all, let's look at the major scale in C:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1

The question of identifying the position of an interval here is really quite easy. If I asked you what the sixth note of the C scale is, you can find the answer by running through the music alphabet from C to A and counting the notes:

C	D	E	F	G	A
1	2	3	4	5	6

All well and good for C, of course, but, unless you are fluent in the order of sharps and flats in all the different keys, it is better to try and visualise intervals on the fretboard itself. You can do this a number of ways – taking a major scale shape like the one in **EXAMPLE 1** and relocating it to another root, for instance. Just count the scale steps from one to seven and you can find any interval in any major key. It is as simple as moving barre chords around and about as foolproof. But I think that the best way to learn intervals is to be able to visualise them on the fretboard and remember the sound that they produce, and so I have constructed a chart (see **EXAMPLE 2**) which acts as both a revision aid and practice routine. In it you will see all the intervals of the major scale in standard notation, tab and fretboard diagrams and all you have to do is to play through them once or twice per day. This is the only reliable way to pound this information into the brain, but to make sure that you remain alert during the exercise, I want you to try to sing each interval after you have played it. Remember, learning this material like a parrot isn't good enough. It has to filter through to the subconscious if it is going to stay with you and be of any real use.

OOPS!
In the October issue's audio test, I inadvertently played a minor sixth for question number five, forgetting completely that we have not covered minor sixths in this column yet. Many apologies for this, and well done to Stephan from Luxembourg for spotting it!

YOUR GT TUTOR
- DAVID MEAD

See p9 for more info on all the GT tutors

NAME THAT TUNE!

There is another way that you can process this information into the brain. I have tried this particular trick with my pupils and it always works, as it personalises the sounds of the various intervals. All you have to do is go through the intervals one by one and pick a tune that is familiar to you that uses a particular interval as its first couple of notes. For example, if you wanted to catalogue the sound of a fourth, you might choose to remember it as the first two notes of the theme tune to TV's Blackadder. A sixth might be recalled by thinking of it as being the first couple of notes of My Bonnie Lies Over The Ocean. The important thing is that you use a tune that is personal to you. Just for the sake of it, though, here is a list I put together:

A second: Frere Jaques or Someone To Watch Over Me
A major third: The Blue Danube or the theme to Z Cars
A fourth: The theme to Blackadder or The British Grenadiers
A fifth: The theme to Star Wars
A sixth: My Bonnie Lies Over The Ocean
A major seventh: Bali Hi from the soundtrack to South Pacific

As you can see, it is a pretty subjective list and definitely not drawn too much from the mainstream, but that is exactly why it works. I have all those tunes roaming around my head and I have referenced a few of them to help me remember the sound of the different intervals. Take some time to come up with your own list and don't get downhearted if a couple of intervals elude you – a major seventh is notoriously difficult to find because it is known as being a particularly difficult interval for a singer to pitch, so not many songs start out with it. The one I have chosen is only there on a technicality because the major seventh is the third note and not the second in this particular tune. I also remember it by thinking of the opening line to a standard tune called I Can't Get Started which uses a whole major seventh arpeggio as its opening. GT

ASSIGNMENT

On the CD, as usual, I have given you six brain teasing audio examples of different intervals. Try identifying each of them and check your answers with the solution that follows.

PLAY THE NEW APX
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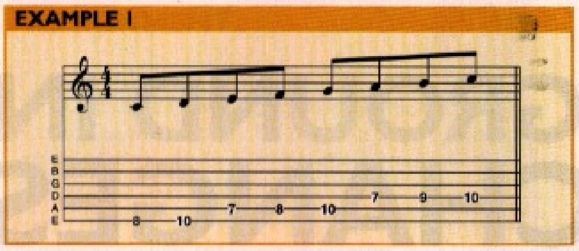
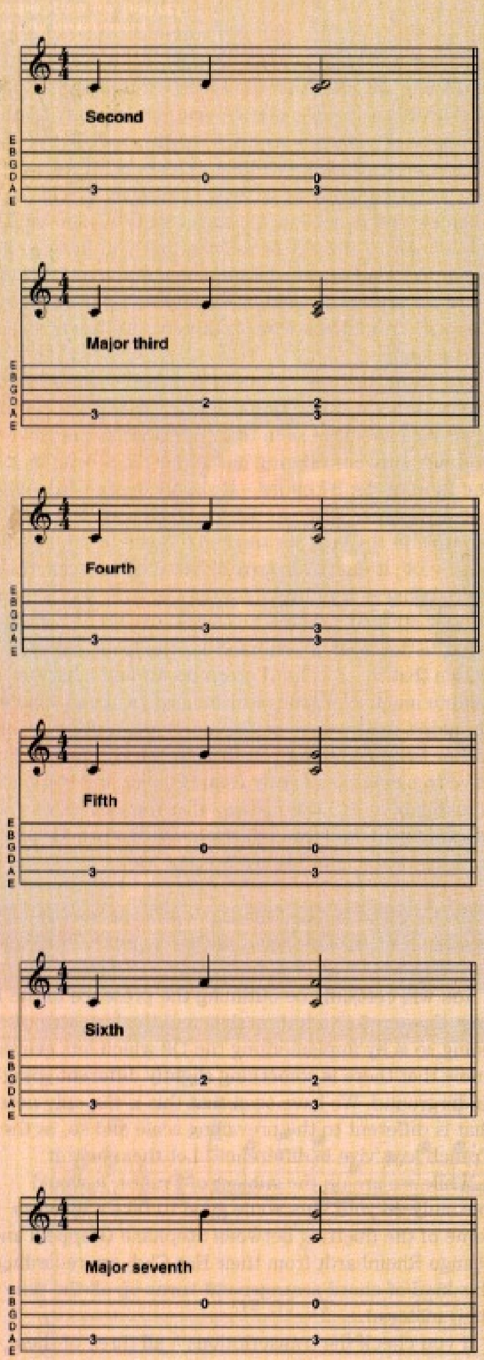
EXAMPLE 1

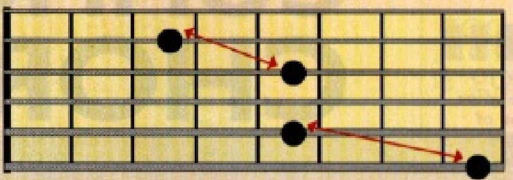

E
B
G
D
A
E
8
10
7
8
10
7
9
10

EXAMPLE 2

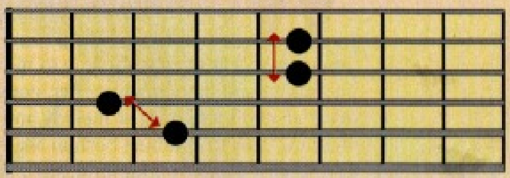

Second
Major third
Fourth
Fifth
Sixth
Major seventh
E
B
G
D
A
E

EXAMPLE 3

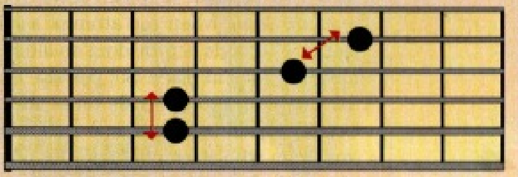
Second – C to D on two different sets of strings



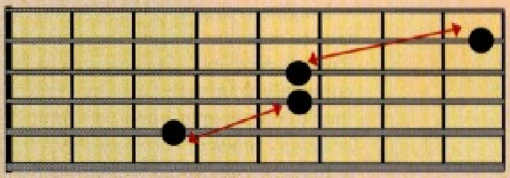
A major third – C to E



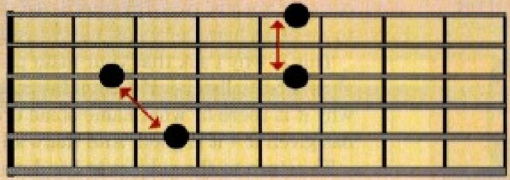
Fourth – C to F



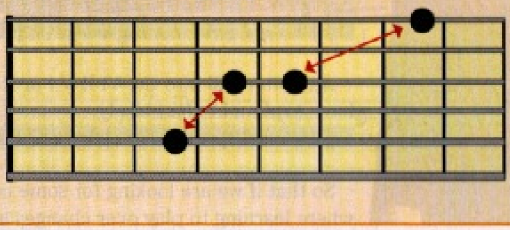
Fifth – C to G



Sixth – C to A



Major Seventh – C to B



A final lesson on soloing and improvising from Martin Taylor

ON THE CD
TRACKS 49-50

49. Introduction
50. Full track

GT RATING
MODERATE-HARD

Will improve your:
- **Recognition of common chord changes in jazz**
- **Intuitive ear**

COMMON GROUND IN CHORD CHANGES

We have spent the last year looking at soloing over chord changes and developing melodic ideas away from sticking purely to scale tones, by including some chromatic intervals too. It's probably time to move on and next month we will be doing just that, combining the skills we have gained by looking at melody and harmony by learning how to combine both in a series of solo pieces. But first, we have a little unfinished business to attend to on the soloing front.

I must say that jazz soloing is one of those subjects that seems to be far more complex when you write it down. At its most simplistic level, you could say that all you are doing when you attempt a solo over a specific series of chords is providing an alternate melody to the one naturally in place. So, you use the same building blocks (chord tones, scale tones and chromatic passing tones) to add colour, and so on. I don't know of any jazz musician who attempts to do this using a series of theoretical exercises or by applying some music formulae – there simply isn't time. Improvisation has to sound natural and it would not do so if you had to think about the relevance of every note you play.

Imagine trying to describe something simple like a tree to someone without breaking any of the rules of English grammar. While you were busy trying to conjugate your verbs and ensure that your sentences didn't contain split infinitives or any of the other heinous crimes of classroom learning, what you were actually saying would appear hesitant and contrived. If you simply talked using everyday English, the result would be fine. Music is the same; if we spend time on the bandstand worrying about what this or that note actually 'means' over the chord, we would be sunk – not to mention being prone to nasty headaches, too.

This is why I ask that your main preoccupation here should be to listen – if it sounds good, it doesn't matter why it is there or what name some crusty old academic has given it – it is good. And that's all that matters.

To return to the subject in hand, we saw last month how jazz chord arrangements tend to share something in common – something that can be summed up in two ways: the chord changes are quite often a fourth apart:

|| B7 / / / | B7 / / / | E7 / / / | E7 / / / |
| A7 / / / | A7 / / / | D7 / / / | D7 / / / ||

And often fall into the VI II V I or II V I formats we have explored exhaustively:

|| G / Emin7 / | Amin7 / D7 / | Bm7 / E7 / | Amin7 / D7 | G / / / ||

So that if we are looking for some common ground where learning to play over changes is concerned, this is certainly a very good place to start looking. In fact, when you consider that the chord examples given above constitute the bridge section and main melody to tunes as apparently diverse as I Got Rhythm and The Flintstones, you will see what I mean. However, you will not do yourself any favours by turning all this into a dry exercise and go looking through reams of sheet music looking for all the II V Is you can find. But imagine if you knew this kind of chordal sequence intuitively by ear and had already learned to respond to it melodically... this way around you would put yourself streets ahead in the game.

So, given that a lot of chord sequences share common characteristics, what happens when they do something else? Well, we have seen that the chord arrangement we are currently considering has a melodic S bend in it in the form of the B7 chord – it simply doesn't belong (if you are unsure why, we discovered the answer last month). In the end, we tracked it down to one rogue note – D#; it doesn't belong in the G major scale that we're using as a resource for playing over this sequence and so, sticking to the G scale here would be 'wrong'. What to do? Well, if you consider the facts, you will notice that the B7 chord crops up for half a bar – a minute amount of time, realistically speaking – and so it shouldn't really cause us too much of a problem. Now, rather than me telling you that for the B7 chord we have to change tack away from G major and start thinking in in E, I will just say that the easiest way of working your way through this potential trouble spot is to think of the chord tones present here:

B7	=	B	D#	F#	A
		1	3	5	b7

You will certainly be outlining the presence of the B7 best if you refer to it directly – and the best way of doing so is by implementing the D# which lets everyone know that there is something slightly different going on underground. We have seen that this is the only note that is different to the prevailing scale and so, as the French say, 'vive la différence'! Let them hear it.

While we are on the subject of France, it would certainly do your ears some good to take a listen to some of the duetting between Stephane Grappelli and Django Rheinhardt from their Hot Club era recordings – this kind of chord arrangement turns up all the time in their material.

If you check the transcriptions – all three of them – you should see that I have made space for the B7 in all my solos and outlined its presence. Try to hear it. Don't worry about it, just play it! GT

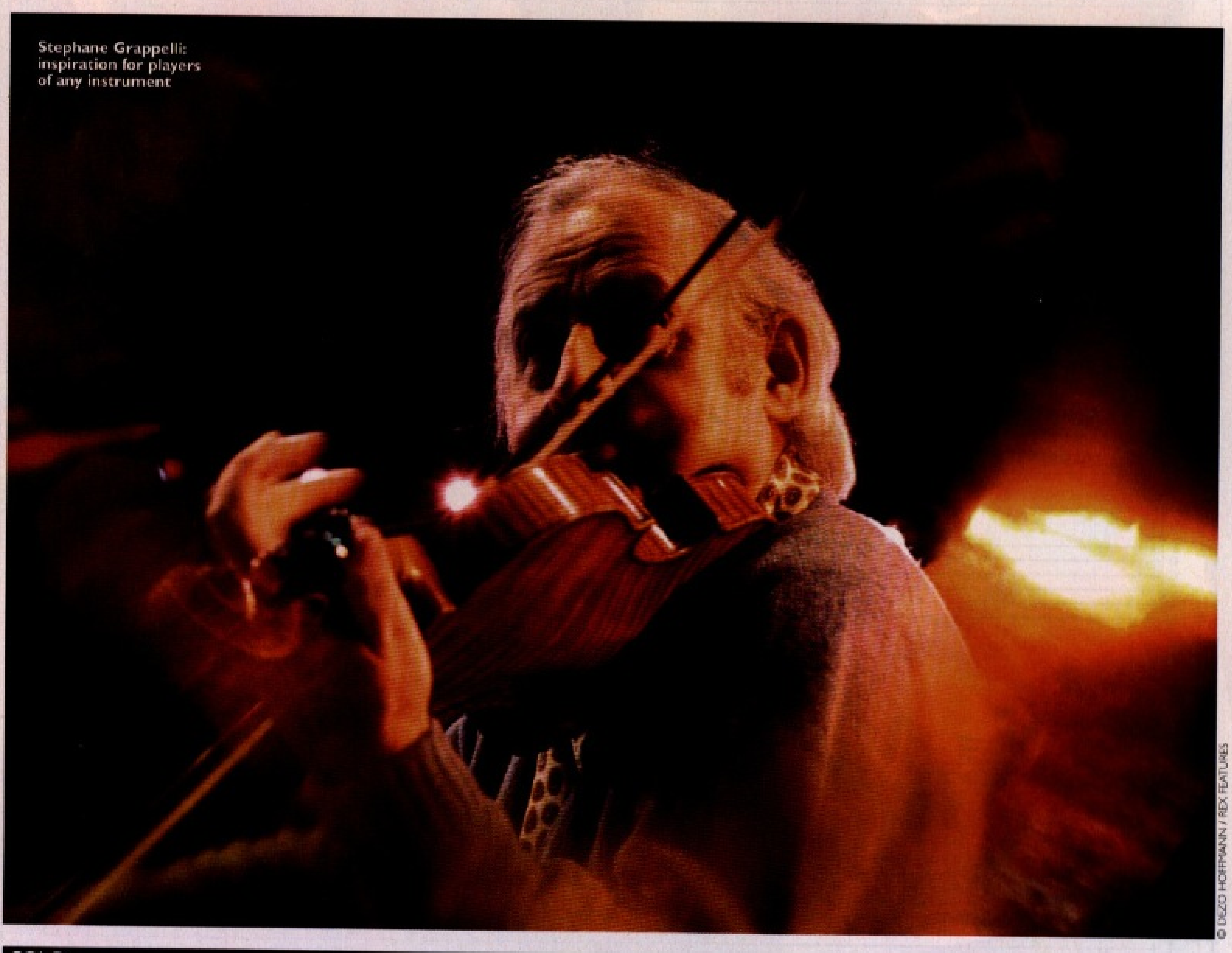
YOUR GT TUTOR
- MARTIN TAYLOR

See p9 for more info on all the GT tutors

"Listening should be your main preoccupation. If it sounds good, it is good"

ASSIGNMENT

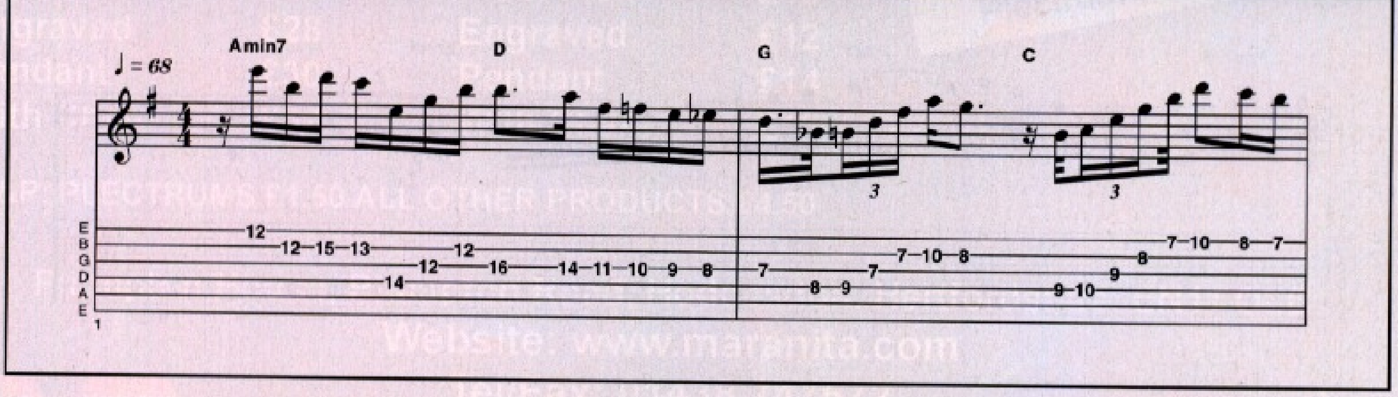
This month's solo is the most complex of this particular series, but I have tried to develop some of the themes from the earlier solos over this sequence. So take a listen, formulate some of your own ideas and practise over the backing track on the CD.



Stephane Grappelli: inspiration for players of any instrument

© DEZO HOFFMANN / REX FEATURES

SOLO


♩ = 68
Amin7
D
G
C
3
3
E
B
G
D
A
E
1
12
12 15 13
14
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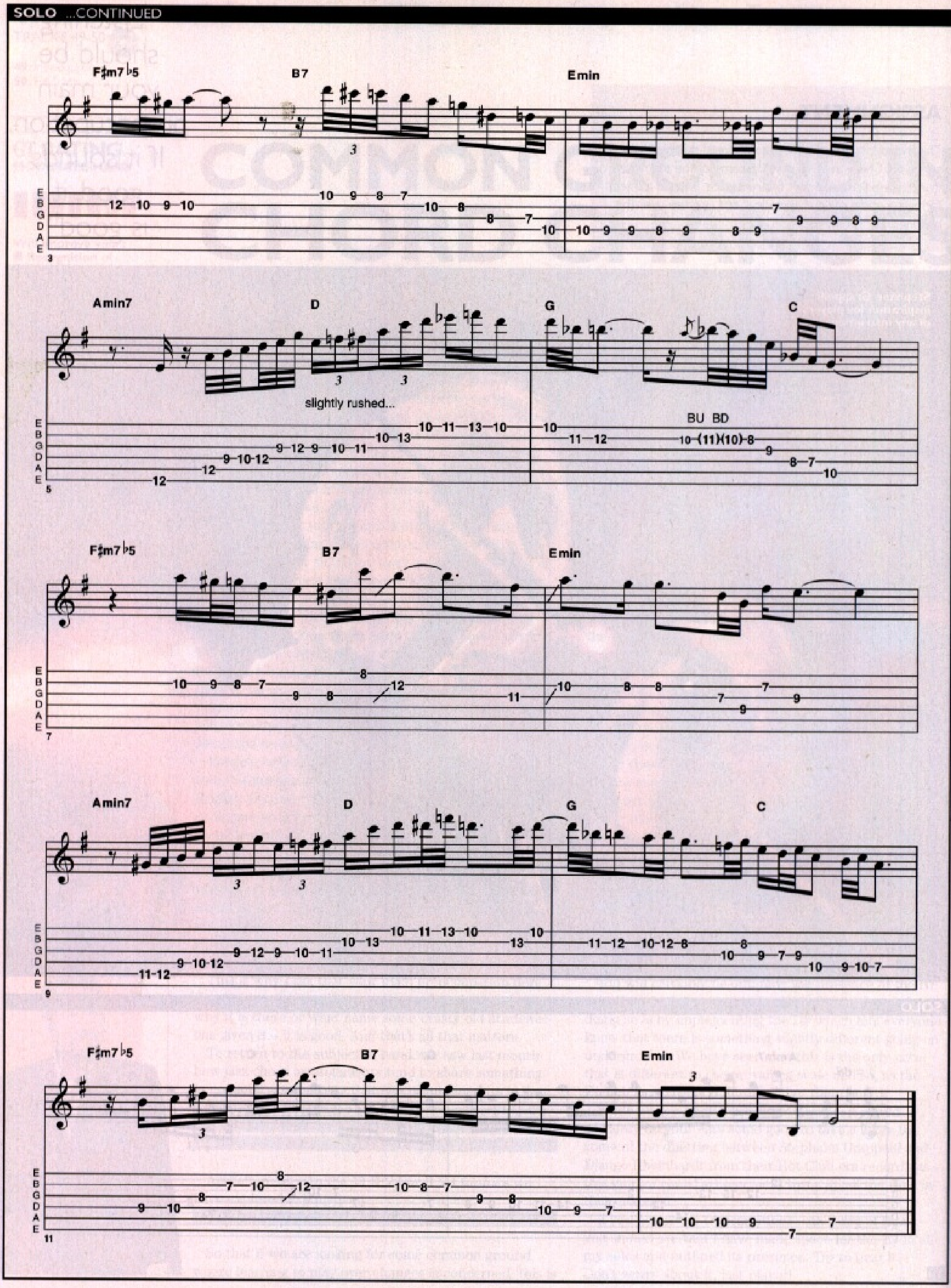
16
14 11 10 9 8
7
8 9
7
7 10 8
9 10
9
8
7 10 8 7

SOLO ...CONTINUED


F♯m7♭5
B7
Emin
Amin7
D
G
C
slightly rushed...
BU BD
3
5
7
9
11

ON THE CD

Tracks 51-69

51. Introduction
52-54. Exercise 1, slow, medium, fast tempos
55-57. Exercise 2, slow, medium, fast tempos
58-60. Exercise 3, slow, medium, fast tempos
61-63. Exercise 4, slow, medium, fast tempos
64-66. Exercise 5, slow, medium, fast tempos
67-69. Exercise 6, slow, medium, fast tempos

GT RATING

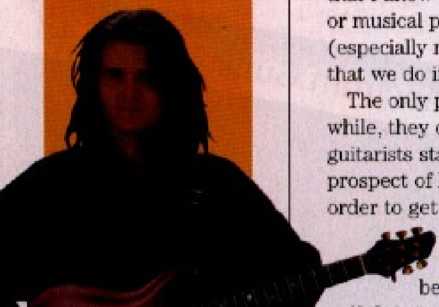
MODERATE

■■■■▨▨▨

Will improve your:
- **Time-keeping**
- **Accuracy**
- **Continuity**
- **Stamina**
- **Ability to shift from one playing position to another**

YOUR GT TUTOR

■ SHAUN BAXTER
See p9 for more info on all the GT tutors



DAVID LYTTLETON

Shaun Baxter dusts off an old classical progression to act as the basis for this month's workout

COMBINING SWEEPS WITH TAPS

The Guitar Gym is designed to focus on small mechanically-orientated exercises which are devoted to the nuts and bolts of technique. It doesn't deal with cool licks. In fact, most of the stuff probably sounds horrible, but that is not the point. You only have to flick to any page of GT and you will encounter valuable repertoire. However, most players that I know didn't get good just by learning entire solos or musical pieces. The mainstay of most players' practice (especially rock players) is precisely the sort of things that we do in Guitar Gym.

The only problem with small exercises is that, after a while, they can really build up. Consequently, many guitarists start to become overwhelmed with the prospect of having to set aside hours and hours a day in order to get through them all.

Combining all of your various exercises to form a musical study can have various benefits:

1) It is easier to practise a lot of exercises in one go, thus reducing your practise time.

2) You will improve as a composer, as creating these mini pieces are valuable ways of flexing your compositional muscles.

3) One long continuous piece will help you to focus on ways of connecting various ideas

4) It will improve your stamina

5) A variety of movement will help you to avoid repetitive strain injuries, which tend to occur when you focus on the same movement again and again and again.

6) Qualitatively, you will tend to play the stuff better. It won't be just an exercise any more: now you will have to present it as a valid piece of music.

PACHELBEL'S CANON

Using a specific chord progression as a framework on which to base your technical study is a great way of giving it shape and direction. One very commonly used chord progression is Pachelbel's Canon, a famous classical piece by Johann Pachelbel. Many players, like Paul Gilbert and Ritchie Kotzen, use this chord progression from this particular piece as the basis of various arpeggio workouts, and in this month's Guitar Gym, we are going to do the same.

Pachelbel's composition was originally in the key of A,

SOUND ADVICE

As usual, try not to use too much distortion because, apart from giving you a reedy tone, it will accentuate any handling noise when shifting from one playing position to the next.

TRACK RECORD

THINK OUTSIDE OF THE BOX

Do not let a guitar solo be your only form of musical influence. Keep an open ear and mind to other forms of music, as well as drawing inspiration from other instruments. I guarantee that there is music out there from virtually every genre that would mean something to you. Jazz, for example, encompasses a huge range of music, and the classical catalogue is absolutely colossal, ranging from twee baroque chamber music to the most terrifying avante garde art music. Try Threnody For The Victims Of Hiroshima by Polish composer Krzysztof Penderecki, and you will see what I mean.

but I have transposed the chord progression to the key of G, in order to avoid taps at the 24th fret.

Generally, all the exercises in this month's Guitar Gym workout feature a lot of position shifts. Also, they integrate a lot of different techniques, like sweep picking, left-hand legato, left-hand tapping and right-hand tapping.

EXERCISE 1

Generally, in line with the half-and-half approach we studied a few issues ago, most of these exercises use a hammer-on or pull-off for the last note on each string. Apart from making things sound smoother, this also provides the picking hand with enough time to prepare for the first note of the following string.

Many of you may be tempted to use a strict legato approach (in other words, by just picking the first note on each string). However, you run the risk of sounding a bit weak and undefined, and there are also other drawbacks. For example, if the B note on the 19th fret of the E string in **EXERCISE 1** is not picked, you will have problems shifting from position to position when this exercise is inverted (as shown in **EXERCISE 2**). Finally, as usual, economy picking is used throughout. However, this month, there are occasional exceptions (these are marked on the transcription) whereby you are given a choice between using a down-stroke or an up-stroke: try both approaches, and see what suits you best.

EXERCISE 2

Melodically and technically, this is a straightforward inversion of **EXERCISE 1**.

EXERCISE 3

Both of the previous exercises were played to a triplet count, whereas this is played to a 16th-note count (four notes per click), which will put your timekeeping under more scrutiny.

EXERCISE 4

Here, we see the introduction of right- and left-hand taps. Each left-hand tap buys time for the right hand, which will be frantically trying to get back into position (having just tapped a note on the E string) in order to pick a note on the G string. Note that only downstrokes are used through this exercise. You should aim to blend the various techniques in an even and seamless way, so that the listener is unaware of you shifting from technique to technique.

EXERCISE 5

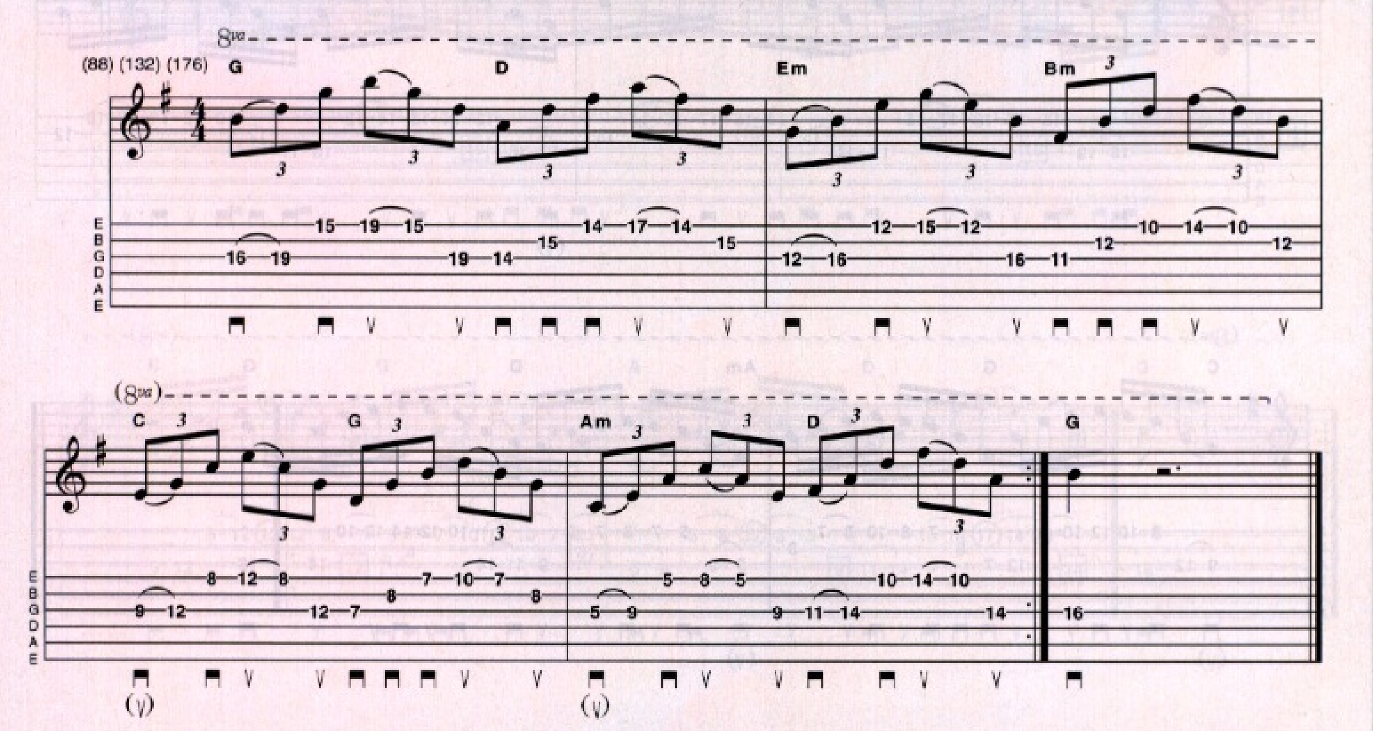
Melodically, this last exercise is a straightforward inversion of **EXERCISE 4.** GT

> "Using a specific chord progression as a framework on which to base your technical study is a great way of giving it shape and direction".

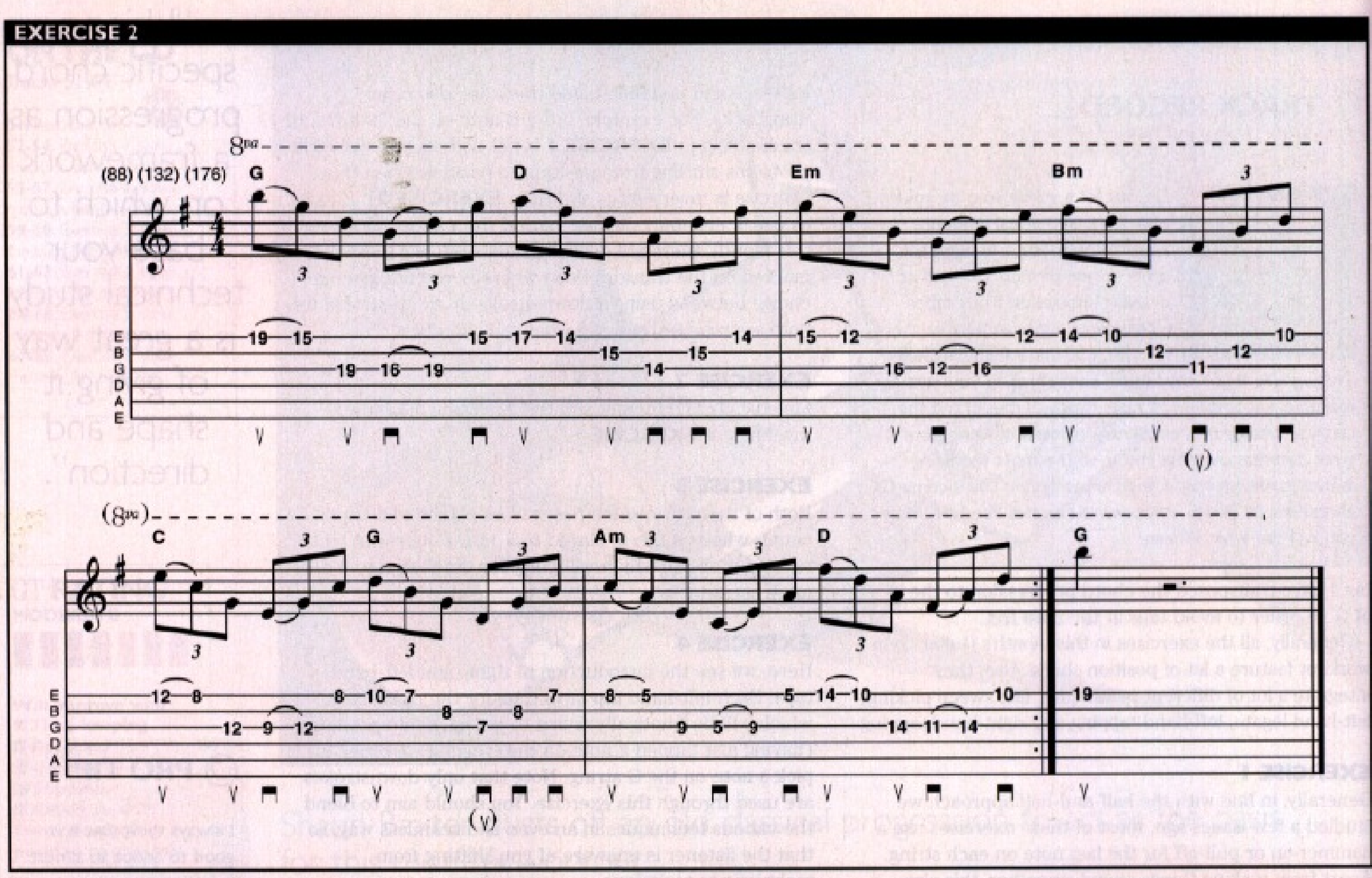
PRO TIP

I always think that it is good to adopt an almost robotic approach to exercises like this in order to keep them in time. Try it, and see if you can hear the difference.

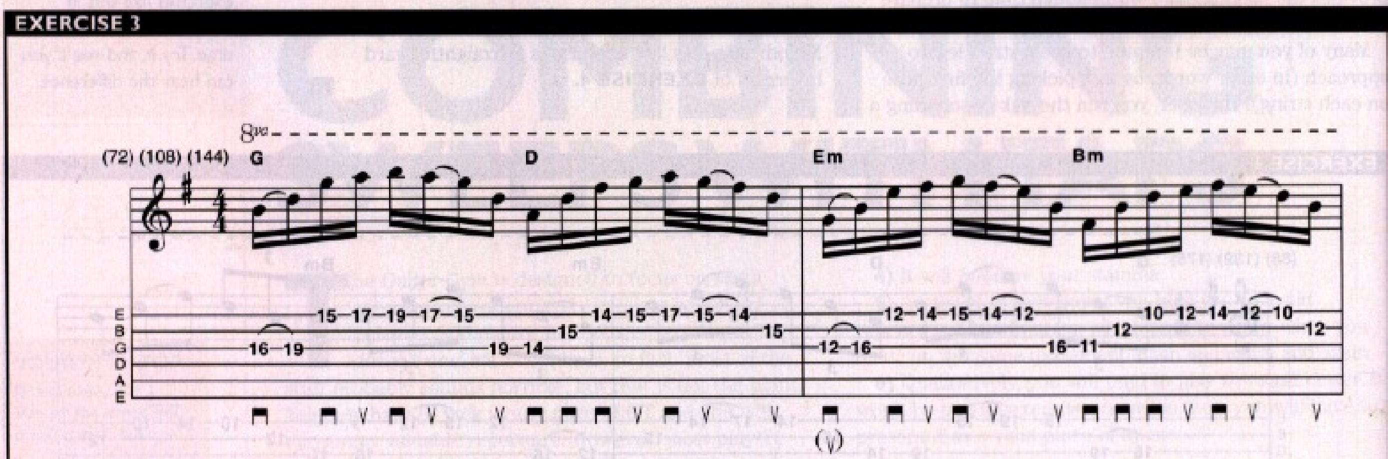
EXERCISE 1



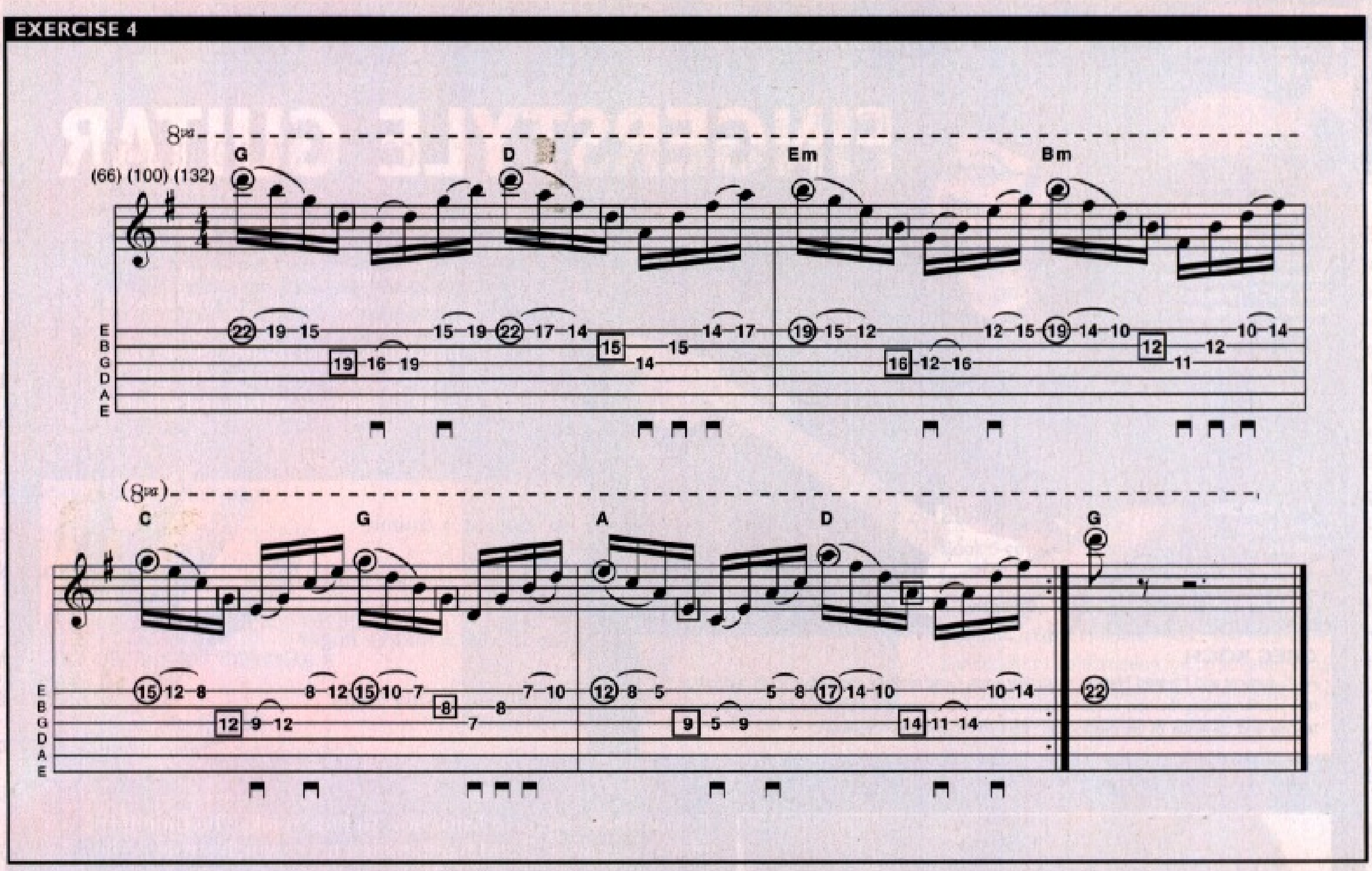
EXERCISE 2


8va
(88) (132) (176)
G
D
Em
Bm
C
G
Am
D
G
3
E B G D A E
19—15 19—16—19 15—17—14 15 14 15 14
15—12 16—12—16 12—14—10 12 11 12 10
12—8 12—9—12 8—10—7 8 7 8 7
8—5 9—5—9 5—14—10 14—11—14 10 19
(∨)

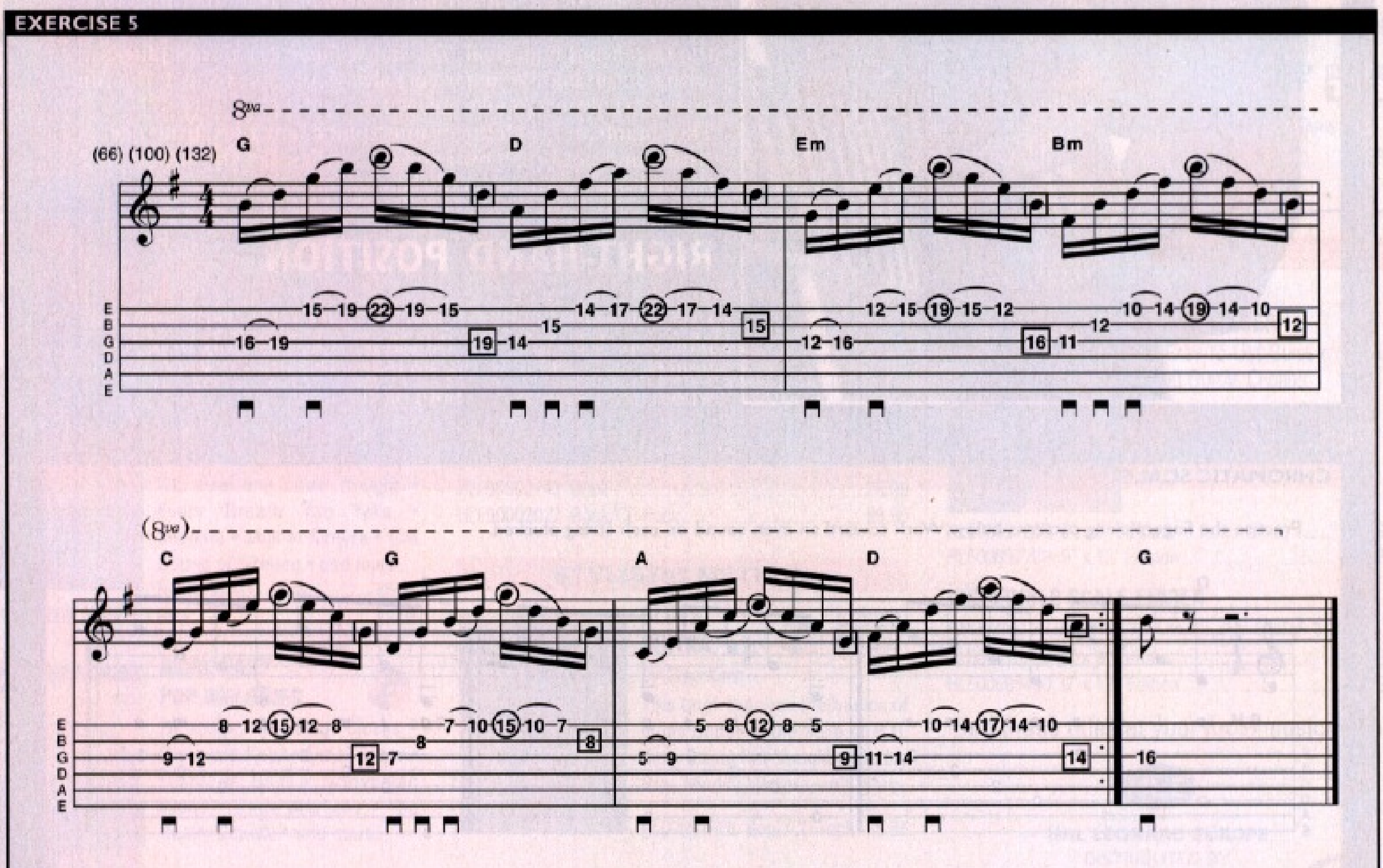
EXERCISE 3


8va
(72) (108) (144)
G
D
Em
Bm
C
G
Am
D
G
E B G D A E
16—19 15—17—19—17—15 19—14 15 14—15—17—15—14 15
12—16 12—14—15—14—12 16—11 12 10—12—14—12—10 12
9—12 8—10—12—10—8 12—7 8 7—8—10—8—7 8
5—9 5—7—8—7—5 9—11—14 10—12—14—12—10 14 16
(∨)

EXERCISE 4


8va
(66) (100) (132)
G
D
Em
Bm
C
G
A
D
G

EXERCISE 5


8va
(66) (100) (132)
G
D
Em
Bm
C
G
A
D
G

Excerpts are taken from the Hal Leonard Guitar Method book and CD packages, ideal for all acoustic and electric beginners.

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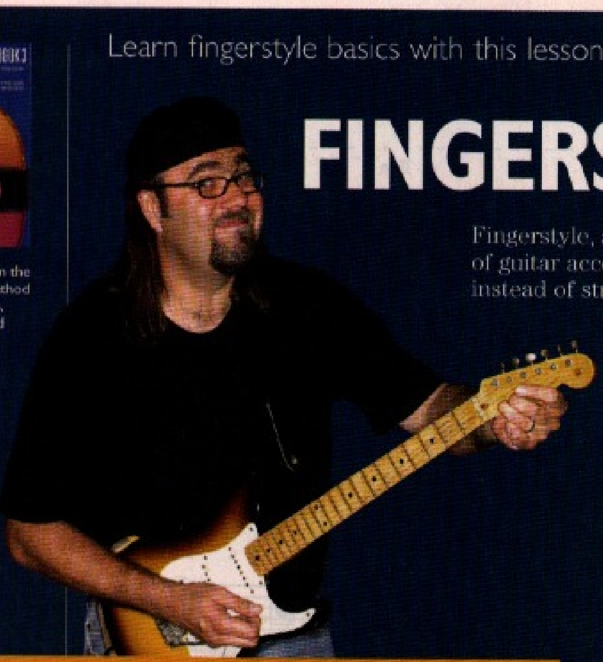
Learn fingerstyle basics with this lesson on left- and right-hand technique

FINGERSTYLE GUITAR



GREG KOCH
A US guitarist and Favored Nations recording artist, Greg recently completed a UK workshop tour demonstrating the new second edition of the Hal Leonard Guitar Method. As a renowned teacher and co-writer of the method, he offers some advice for beginners.

Fingerstyle, also known as fingerpicking, is a very popular style of guitar accompaniment that uses arpeggios (broken chords) instead of strummed chords. The distinctive sound of fingerpicking comes from the thumb and fingers plucking only one string in succession.

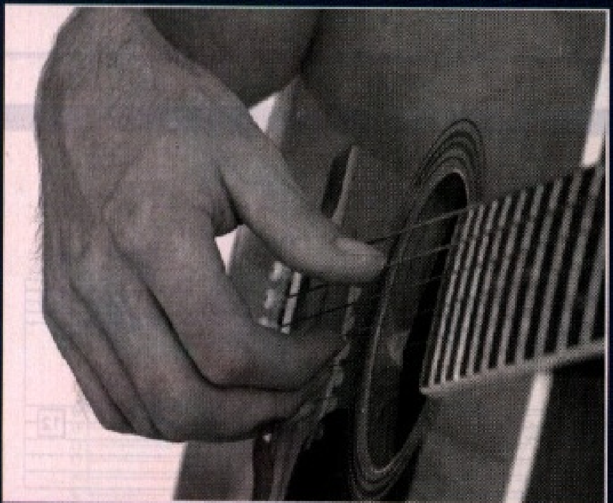
The right-hand finger and thumb letters used in our method are based on the internationally accepted system of Spanish words and letters:

p pulgar = thumb

i indice = index finger

m medio = middle finger

a anular = ring finger



Follow these steps to learn how to fingerpick: The thumb (p) plucks strings 4, 5 and 6 depending upon which string is the bass or root of the chord. This motion is a downward stroke. Use the left side of the thumb and thumbnail. The other fingers (i, m, a) pluck the string in an upward stroke with the fleshy tip of the finger and fingernail. The index finger (i) always plucks string 3; the middle finger (m) always plucks string 2; the ring finger (a) always plucks string 1.

The thumb and each finger must pluck only one string per stroke and not brush over several strings. Let the strings ring throughout the duration of the chord.

RIGHT-HAND POSITION

Use a high wrist and arch your palm as if you were holding a ping-pong ball. Keep the thumb outside and away from the fingers, and let the fingers do the work rather than lifting your whole hand. Study the photo on the left.

CHROMATIC SCALE

Practise the fingerpicking patterns below. Work toward an even sound on each string plucked.